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JUNE 1993  
NUMBER 104

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Philip's Red Love

## Epsilon

Wolfgang Herr Fells  
up to Allen

## Cannes Mania

Australia Unspools on the Riviera



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Is "My dear" Kinnear's dearest, dearest  
to any, Henry (John Lynch) or  
Kare (Jeannette Hickox), if that son  
and daughter are a united marriage.  
Then twenty more ladies with  
them, instead of three.

10

15108

Age Group	Total (%)	Male (%)	Female (%)
18-24	~85	~80	~80
25-34	~75	~70	~70
35-44	~65	~60	~60
45-54	~55	~50	~50
55-64	~45	~40	~40
65+	~35	~30	~30

[illegible]

Additionally using their extensive photography to document a road (over) taken in their early or unusual life, *My Progress* is a story of an older woman and an 'inner' male sex quest and their lives in the context

14

## REFERENCES

Muscarell, Laredo, and Hausman/Hausman

**Figure 1**

Tessa (Phaedra) Remy is a young woman that has mother (i.e. of col-  
or) married to the empty family.  
formed a house that like her is a  
where there is no, is full of secrets.

11

THE UNIVERSITY OF CHICAGO

100

The distribution of the scores closely to the distribution of the scores in the

20

**ACKNOWLEDGMENTS**

**Abstract** *Background:* The purpose of this study was to determine the prevalence of self-reported depression and anxiety among a sample of young adults in the United States. *Methods:* Data were obtained from the 2004 National Survey of Adolescent Health, a nationally representative survey of young adults aged 18–24 years. *Results:* The prevalence of self-reported depression was 10.3% and self-reported anxiety was 12.1%. *Conclusions:* The prevalence of self-reported depression and anxiety among young adults in the United States is high. *Keywords:* Depression, Anxiety, Prevalence, Young adults.

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As separate issues begin to make a film about an individual's growing love, family, culture, and identity, more is known.

1000

1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26

11. *Journal of the American Medical Association*, 277, 1996, 1031-1032.

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[illegible]

Age Group	Total (%)	Male (%)	Female (%)	Unknown (%)
18-24	12	10	14	8
25-34	25	22	28	18
35-44	28	25	32	22
45-54	22	20	26	16
55-64	15	12	18	10
65+	8	6	10	5

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## New Voice, Second Chance

Mary Colbert investigates *BILLY'S HOLIDAY*, a fully-fledged musical from the producers of *STRICTLY BALLROOM*. Tristram Miall, Miall, writer Denis Whitburn and director Richard Wherrett explain their passion for this story of a middle-aged man who inherits the golden voice of Billie Holiday.

## 2.6.4

C O N T E N T S

[illegible]

His last assignment as head of the Office of Military Personnel, and a former member of General George Patton's staff, is a reflection of the Institute's **Active Involvement** in national affairs, as the Institute's leadership at Stonor Barbery & Sons spans six generations in the law firm of **Stonor, Barbery & Sons, Attorneys at Law**, a prominent member and partner in the institution of serving **Private, Represented Veterans** in areas of the Department of Defense.





Dear Editor:

He is a member of the Board of Directors of the 1994 and 1995 Olympic International Film Festival. He has also been with the International Michael Smullyer Award for the Best Film in the World, past to the Michael Smullyer Award for the Best Film in the World.

[illegible][illegible]

1. **Project Overview:** A brief description of the project, its goals, and its importance.

and are well used like many in systems programming with the best of new commercial Australian software. In addition, the two systems using a native operating system (with the best value and support) and to some degree, previously shared by the two systems (and others).

**WOMEN IN FILM  
AND TELEVISION  
(WIFT)**

**O**ne Monday 21 March 1997  
Commercial Standard 88.10  
Business Centre

It is a communications and support network. WPI is a large and complex unit to bring you all the latest information from our country regarding new ships and a working industrial capacity of imports of production. The unit is informed at a US National Service to get you the commands WPI Government has to the industry within the country.

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PUTNAM AND  
GRADE TO SERVE

**S**ix David Phillips – one of Britain's most prolific collectors of musical instruments – and his wife, Margaret, have donated their collection of 150 instruments to the British Museum. The collection includes a variety of instruments from the 17th to the 19th centuries, including a variety of stringed instruments, including a variety of stringed instruments, including a variety of stringed instruments.

The uniformed U.S. Marines will be under Melling's 10th Street tent this fall prior to conference sessions on the 10th anniversary of the September 11 attacks and the 10th anniversary of the 9/11 attacks.

The Federal Reserve  
Monetary Policy and  
Financial Markets

1. Yes, the opening night film was *Jerry Robbins*, an *Andrew* starring David Cooney. Figures was weeks after his initial had been seen. Unfortunately, the consensus is that probably one day was too late to catch up and was in fact being presented as a show.

2) do the two concepts of "all law" and "natural" morality really do share a deep ontological unity with those that are not shared by Aristotle, but of the above mentioned Aristotle. Also, may one ask, can Aristotle's *telos* be understood by being understood, when all Aristotle has (just here) is negatively given (without the *telos*)? Aristotle would be wrong on these 2 such questions in fact.

Equally, Aristotle is missing on applying "all law" and "natural" to Aristotle's cosmological dimension (Aristotle's "natural" refers to the 19th, 20th and "all law" to the 21st).

Also, the presence of the 15th division in the Federal's army  
 between 15 April 1940 and 1941

Father's religious attitude also seems to include a period with my youth influenced by Bill Chatham, and I, as Executive Officer of Church in a Prison will acknowledge. The role of the prisoner remains:

When Fournier resigned, Williams' long-standing friendship with Williams broke, and he never made any further films. He has other problem clips films for information.

Politeness is generally  
 closer to the norm in  
 Western cultures and  
 more distant in Eastern  
 cultures.

and the fact it would produce  
judged by almost 700 respondents.  
Source: *Forbes*, 1997.

- the European Union (EU) suffered its most significant loss of income from the agricultural sector

The powerful article "Die Deutsche" will give a lay-to-many perspective on the role of the press in the East and the new German's reaction to collapse. BRUNO MAU will also largely become a hero in it. In two right columns from 10 November to 1 December, inflation and unemployment are covered in detail.

[illegible]

## SCRIPT READERS DIGEST

For that I tell it may be good nature from  
 himself that he is going to be a  
 of a noble and a noble and a noble and a noble  
 of a noble and a noble and a noble and a noble  
 of a noble and a noble and a noble and a noble



The background of the page is a light purple color with a musical theme. It features several black musical notes of various sizes, some with stems, and horizontal staves. Some notes contain text, such as 'Finding' and 'THE'. A large, stylized black note is prominent in the center. A purple ribbon-like banner curves across the middle of the page, containing the text 'Billy's' and 'Holi day'.

*Finding*

*THE*

*Billy's*

Mary  
Colbert talks  
to producer  
TRISTRAM MIALI.

*Holi day*

*Voice*

scriptwriter *Denis  
Whitburn* and director  
RICHARD WHERRETT about  
a magical second chance.



## Tristram Miall, Producer



After the success of Miall's first feature, *Strictly Ballroom* (1992), doors opened wide for future documentary filmmaker and producer Tristram Miall. "Ballroom had been a watershed, huge leap. But part of life is the desire to stretch yourself," says Miall.

With his next feature, *Billy's Holiday*, Miall and co-producer/writer Denis Whitmore set ground jolting into new territory — Australia's first fully funded screen musical. Miall:

"While *Ballroom*, we were breaking every rule in the book. First-time directing, first-time production company, national leads, a subject that was considered rather dull, and a \$1.5 million budget (a mere 10 cents when international studios started below \$1 million). Even *Kyle McKlak* is the wrong side. It was wonderful for us to be vindicated, because we were the first film that had done really major business for the Film Finance Corporation.

The *Ugly Duckling* (*Cherelle*) David or Colleen may also rationalize to have a fairy-tale ending for the key cast and crew. "I think that's what every body who comes to the industry hopes for at the end of the day," says Miall. Apart from the huge double of co-producers Ted Allen, and Pat Thompson, for the others it appeared down wide on the world, capturing Lachar and Paul Hancock, especially, to international markets. For the producers, company, it was a great financial success which have made Miall go into more "city business."

"Karen floated through the door, but very, very few were any good" he recalls. Then, through an unexpected source — comedian/pastor Bob Fisher — Denis Whitmore's script for *Billy's Holiday* appeared, and Miall was hooked:

"It had a wonderful mix of melody and fantasy, with a very strong musical component all the way through.

When Ted Allen and I first set up Miall's production, we always had the notion that we wanted to do projects with a very strong musical element. A lot of music was one of the first guiding principles.

Around the world, the genre's fallen out of favor, Hollywood's trend making musicals. That's a pity, because when they work they are highly popular, with an evergreen quality to them. In Australia, there hasn't been anything since *Colleen Atkinson's* *Star Street* (1982), and that had a less musical component than *Billy's Holiday*.

With music on average 44 of the 94 minutes, *Whiteburn* and *Billy* were making new ground.

The script was accompanied by a rough track. "Whitmore [who wrote the lyrics for several songs] had put together with some musician friends [Doug Ashdown, Johnny Bennett, John Walcott]. Denis had had some idea Colleen's role on them and Miall was 'Mama song.' As the screenplay was written as a vehicle for the score, the director was that he had to have the way to carry the score.

If Miall wasn't going to do the initial singing, there was no point in doing the film.

We accepted the theme — of second chances in life with a predominantly middle-aged cast — didn't have the obvious elements that appeal to the traditional cinema going audience of young people. But I believe that if the story really was this, and all the production elements are there, then people will look in. Obviously, it's harder, but it should still work. Besides, it's a musical theme there are plenty of 18-25 year-olds who wouldn't feel they haven't had the best of what would have liked, then life is somehow passing them by.

**MIALL:**

**"Hollywood's  
ceased making  
musicals.**

**That's a pity,  
because when  
they work they  
are highly  
popular, with  
an evergreen  
quality to them."**

In any case, *Billy's Holiday* has a marketing strategy and the music. Logically, the film is the largest musical screen ever undertaken on film in Australia, with just over 20% of its \$4 million budget allocated to music (the average is 1 in 10), the remainder of the country's leading international producers, James Morrison, who composed top of the range and by-hand dance number ("In the Exhibition"), and business throughout the film on cost music, playing every instrument apart from drums and bass. The lively soundtrack has been produced and directed by musical director Peter Collins, the country's top recording musical producer and five-time Australian Record Industry Awards nominee for his work with Morrison, Greg Kinnear, Vince Jones, Midgeley Old, Yehudi Yehudi and Margaret Urlich.

When word leaked out about the scale of the musical, Miall and Whitmore were advised by industry circles that Collins was the only person in Australia who could match the legends of a project this size. Three record companies expressed interest, but the producers opted to go with Roadshow Music, an association with a Roadshow release. Miall:

"If you look at the album, performers at the moment, most are soundtrack albums. The ones that have done phenomenal business are *The Bodyguard*, *Practical Magic*, *Henry Cavill's* *James* — primarily the sort of music that's in *Billy's Holiday*.

The story alone of a business lost Colleen never captured major negotiations and the producers had to consider the amount of music that was (from one of the top record makers, Bob Tinsley) would require the best Colleen (Billy) to perform his for his three different voices: rough and raw, like *Billy Holiday* and the rich romantic crooning voice of the last section. There was also commercial meaning for Billy's band (Richard Roodman) on piano, Drew Forsythe on trumpet and Collins on trombone), with musical devices required as set during the show to check on the singing. Denis Whitmore was drawn out the only one who could actually play his instrument.

The producers were faced with similar options as *Ballroom* — cut music and hope the show can still succeed or bring performers out of them, or cut actors and give them more involvement in the film? The script was written as a vehicle for Collins and, as with *Ballroom*, they opted for the latter approach (where the musicians were Paul Hancock, Anthony Vargas and Tim Spedding).

On both features, Miall chose to work with music directors making their former film debut.

It's not an excuse of fate, it just happened the way. But I do think they have a connection for the rest, and a very strong discipline of working in and working it through with actors. The success of the piece is where you live or die, and getting it right is really important. That's not to say you don't want luck to believe the moral tale.

Whereas Lachar was a relative beginner, part one of the National School of Dramatic Arts, for Billy's *Holiday* the choice was Richard Whittaker, one of Australia's most technical theatre directors with a strong track record across the board in a variety of productions, and provide commercial and critical success in highly marketed musicals such as *Star Street* (co-written by James Christy, *Superstar* Miall).

It certainly gives an advantage that Richard's production about the genre and music, and he was reasonably helpful when I was talking to producers — FITC, Village Roadshow, Beyond Film and the New South Wales Film & TV Office (which had just been allowed to put in production funding) — to give them a certain comfort zone.

Richard's reputation also gives an authority and credibility to the cast, who were prepared to go more, to put their muscles more at risk. The odd musical film was formative in his development and he remembers them as a documentary. One, out of this business, he brings a passion for doing something contemporary. And while he has a healthy eye, he never lets a get on the way of what's trying to achieve. It's a great lesson.

With Whitmore came a team of the regular theater-off-theater producers — an associate producer Michael Scott-Mitchell on his first feature, veteran stage and film composer Douglas Ross (Ross's *Miami's* *Whitney*), and director-choreographer Kim Walker, who worked with Whitmore on *Superstar* Miall.

On Billy's *Holiday*, the choreography gave the film a sense of movement, "Wouldn't it be nice if people were happy to go to the music and then out into the ball dance number?"

Did the producers consider different crew choices in choreography because of the musical genre? Miall:

"You were thinking that, but who in this country has



then a musical on choreographed numbers? We were working on a blank page. Steve Bloom, DP on *Bellflower*, was invaluable (working in the US), so we recontacted Roger Latham, an Australian who had worked with Kennedy through on some of his films [prior to *Phenomena*, *March/April* about *Madness*].

Well, with a strong track record in documentaries, television and new-wave, but then through the ranks to become one of Australia's most respected creative producers. What does he believe are his parameters?

My job is to assist an accomplished writer which everybody can create more creatively, so everything can be taken on board and encouraged. You have to work with your talent.

Pragmatically, it comes down to television, and in marketing the script and key creative people. It's important to know, so that you know if there's some kind of match you're concerned. But, at the end of the day, you're left with that gut instinct. It's so hard making a film that all you're got all going in the same direction, you have *Bushley's* chaos.

**Denis Whitburn**, *Writer/producer*



It's rare in Australia for a script to be a new venture, but *Billy's Holiday* was conceived as a vehicle for actor Max Cullen. As producer, Denis Whitburn (*The Last Days of America*, *Bushley's*, *Blood Curdly*) explains:

Back in 1980, I wrote a play called *The Steps of Frank Sinatra*, for which Max was asked from England to play the lead.

When *The Steps* was on, we used to go out drinking after the show and, every now and then, as a bit of conversation at *Darlinghurst* at 2 am, Max would start saying, "Am I like?" to his Billy bit, voice, and snap the place dead. I noticed then that he had a particular talent that could be developed into a dramatic form.

Over the years, I tried different ideas but nothing came of them. It was very different from writing straight drama in the tradition of classical musicals; the songs needed to drive the narrative.

About two-and-a-half years ago, Whitburn was re-approached.

The penny dropped all of a sudden about how that story could be told. I wrote the script very quickly in three weeks and sent it to Max, at the time starring *Snare of Love* (John Bennett, 1994). The immediate reply was, "What do we start?"

Richard Wharmston had known Cullen for more than 20 years, but, when he came to the project, he was amazed to discover Cullen's hidden talent. During discussions, Matt played some tracks that Whitburn and Cullen had laid down to the assembled director. "All the time he'd known Max and worked with him he had no idea Max could sing," says Whitburn.

The idea for the music came to Whitburn — not of the film — from a combination of factors. As a comic and jazz buff, he was a fan of Sinatra, Billie Holiday, Max Kaye and Ella Fitzgerald, and knew

a number of musicians. The jazz flowed naturally, and music helped out with the music. His songs were written over the screenplay and fully developed. When he presented the rough track to itself, he found an immediate ally with wit and affinity for the material. It also struck a chord with Whitburn, who brought musicians and human aid support to the project. Whitburn

I was very conscious of juggling the elements of fantasy, reality, comedy and music into the rhythm of the screenplay. From the time Richard came on board, we'd done more drinks over a new month.

**It's rare in Australia for a script to be star-written, but *Billy's Holiday* was conceived as a vehicle for actor Max Cullen.**



passed. What made it difficult was that there were no modern musicals to look at as role models. We're relying on going back to MGM musicals of directors like Stanley Donen and Gene Kelly, who set the tone in the '40s and '50s. But that still was so good you'd like a song if you didn't like the director.

So, it became a group of middle-aged guys ranging from late forties to mid-fifties working on a film about musical directors in film.

Whitburn was provided into writing the screenplay as a musician to Australian musicals in general.

Over the past few years, an attitude was developed out of politics and business that anybody over the age of thirty is limited — and I'm pretty pissed off about it. Honestly, it's absurd. A reality that before we have only 20 years to make a contribution, anyone under 20 has no constraints to make and those over 40 are past it. As a result, a lot of people have given up on life, and what they are able to achieve. I wanted Billy, through a bit of magic, to run the music again around.

First-life role models of successful elderly musicians abound. Whitburn:

Toddy with Tony Bennett at 69 getting two Grammys awards, Billy Nelson at 63 and Frank Sinatra singing in the crowds, these guys show that age is irrelevant. But we live in a society which transmits and educates us to accept a philosophy that age is a huge obstacle. Look at the American film industry, where wonderful actresses like Bette Midler and Fanny Danneberg and her death and Katherine Hepburn's and going strong at her mature.

The film has also provided an Australian every challenge, a film for mature actresses, to work the two women in Billy's life, girlfriend Rita (Kira McQuade) and ex-wife Louise (Tina Turner), and with Genevieve Lewis playing the love interest of Billy's friend, Ted (Steve Kumpke). Apart from his 16th daughter, Casey (Rachel Cooper), it's a message manual for a mature cast. Whitburn

I believe the real work in our society is the family structure. The reality is about the breakdown of a family and as re-formation — not necessarily in a modern group, but in the community sense.

**Richard Wherrett**, *Director*

Maxwell the reputation as one of Australia's most acclaimed theatre directors, with a healthy screen profile, yet you come to film as a relative novice in this feature debut. What film always in the agenda?



Like most people my age, I was born and bred on movies. My original motivation for going into film business was to be an actor — in the movies.

I've always loved film. I was most into movies watching Gene Kelly, Fred Astaire and Judy Garland long before I was moved into theatre, probably because there wasn't very much local theatre when I was growing

up. The *Ensemble* in Sydney opened in 1963 when I was 19, but I was watching movies from a much younger age. Ever since we didn't then have a film industry, either, it seemed a natural career prospect.

When I returned from a three-year stint in England in 1965, I remember the thrill of seeing an Australian film called *The Dawkins* (Warwick Armstrong), set in California. It was fairly unimpressive, but what excited me was seeing American locations and hearing the Australian accent. At the time, I was working up in the National Theatre, where we were concerned up doing much the same on stage. But it seems that my film ambitions were in you on hold for another ten years.

The real opportunity came when a special course was set up at the AFTRS in 1979 by Gid Bayley as a collaboration for theatre directors in film. About ten of us were part of that group—Rodney Fisher and George Whaley among them. As a result, I made two short films and *The God* from *Manila* (35 mm) for A.M. TV in 1980/81.

My appointment to the Sydney Theatre Company has a long story, and then a director of the Melbourne Festival, made film completely out of the question. It didn't become a possibility until I got back in Sydney last year. Happily, the mystery from *Trotter* and *Doris* came at that time.

#### What was the special appeal of this project?

The material had always been a favorite, when we're the audience. I liked that extreme point of escape entertainment. I had done lots on-stage from *Oliver Saperstein*, Chicago Company.

When the script came to me, I was asked what

1) The opportunity of dealing with Australian characters within a musical was too good to miss. I liked the fact that it was contemporary, urban and economic, and was very impressed with the music on *Doris*—doris tape.

In a strange kind of way, I find the musical sequences easier to deal with than dialogue word dialogue. With music driving the story, the freedom from the demands of narrative means you don't have to play in narrative terms. Here you get from one door to another.

The dancing elements were especially appealing. It is pretty hard stuff when Billy compares himself to the whole complexion of a 18-year-old boy band—each member so sure in his skin and how things.

I immediately related to the screenplay, which was a middle-aged man gets a second chance at life and love. The amazing thing was we can sometimes discover about ourselves, if we just take time to look inside, much an instant diary.

#### What were you most apprehensive about in undertaking the job? First feature?

The context remains the same, it's the form that's different. I knew very little about the formal aspects of film, the techniques, so, the more basic questions were, "What might it be like to do?" "What is a going to be covered?" and "What is on camera?" The very notion of having every line in my head from start to finish was very daunting.



© (Doris) (Singer) and (Doris) (Singer) (Singer)

I don't think the crew realized how little I knew. Because they're so familiar with the medium, it's easy to assume everyone else knows the jargon, though I was quite open about that.

I did everything most of the film, which is part for the course, and especially necessary with a musical. Almost half of the film is music, so we're not talking about writing with musical as an element, as with *Pasodoble*, but a musical genre where the music drives the film, where the conversations that are part of the genre apply.

A lot of the shots were just ordered by the musical elements, so when Billy needs to be making

contact with his girlfriend, Kate (Kara McKinnell), for 70 seconds during a song. That meant the shots had to be directed in such a way as to be, reversing the usual conventions. Even expert editors are used to holding shots as long as required, so for them, too, it was a new ball game.

#### Did things play a significant role in this career move?

It came to me at a time when I didn't care my movie how I'm judged or accepted. I'm 34 and I have a body of work behind me. I can't see how I'm judged at this stage.



# Australian Films

The AFC is proud to have been involved with the development and production of Australian films and to promote Australian filmmakers to international audiences over the last 20 years.

Australian Film Commission

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Centre Hotel, Ground Floor or  
5th Floor, Residence du Festival  
52 La Croisette 06400 Cannes  
Telephone 92 98 12 12

**Sydney**

150 William Street Woolloomooloo  
NSW 2011 Australia  
Telephone 61 2 921 6444  
Facsimile 61 2 957 3631

**London**

2nd Floor, Victory House  
99-101 Regent Street  
London W1B 749 United Kingdom  
Telephone 44 181 739 9383  
Facsimile 44 181 434 0170



**Angel Baby**



It is an impossibly short 20 years since Milos Forman made *One Flew Over the Cuckoo's Nest* and created a reference point for all future films set in mental institutions.

It is inevitable, therefore, that comparisons will be made with the new Australian film, *Angel Baby*. After all, its two central characters, Harry and Kate, suffer from mental illness, and they do stage a mini-escape from a mental institution.

by Andrew L. Urban

and Lynette Miller



**A**ngel Baby doesn't, however, follow in Fontana's footsteps. Whereas *Quentin's First Wives* took a primary 1940s motif about the individual's struggle to survive in an international environment—and the stresses brought to which characters can go to protect the status quo—*Angel Baby* is something quite different, more romantic, as writer-director Michael Byrne is happy to point out:

This is a character-driven, intimate story about two people on the periphery of society, with little hope of getting normal love, companionship in family. Then they fall in love, and it gives them a reason to struggle and to go for more.

The characters come to me first, and I found them appealing and intriguing. Only at some late point did it occur to me that these two quirky characters might be described as mentally ill. They need space to change, watch someone going through for messages from some other world.

John Lynch (*Gal*), in the *House of the Father*, and Jacqueline McKenzie (*Slamper Slammer*), in *That's About a Big, Tricky One* as Henry and Kate, and the supporting cast include some of Australia's most well-known actors—Cuba Martin, Deborah Lee Furness, Robert Nelson and David Ayres.

Henry and Kate meet in their first ever class, and fall in love, with each one's life falling together, despite any such odds as their living families. Henry leaves voicemail that he never has, Kate has a guardian angel

that sends her messages through *Wheel of Fortune*, where the two find the instructions to fall in love with Henry.

These bland romanticism contrasts with their fanatical and vivid obsession, and despite the ordinariness that when Kate falls pregnant. They decide to have the baby without the provision of their endorsement—a group for some missing, and rules as their deluged love. In the process, their courage is stretched to the limit.

After spending four months attending to other and day-care centers for the mentally ill to model for the early scenes, Byrne finds pretty good (and very compassionate) portrayals of their daily lives, which he describes as "terrific." However, the film, while more cute, does not, can not, appreciate the full extent of how useful are the lives of schizophrenia.

It's a cleverly up version. What they have to go through is messy and ugly, and half the challenge (in making the film) is to make it watchable. But the script is not about crazy people. It's about people who have an illness.

If I'd set out to make a film about schizophrenia, it would have been more about the symptoms than about the people. I hope audiences will come out of the film with a changed attitude to the previous they are talking to themselves in the street.

Byrne has ambitions for this film, he wants to make audiences feel that something has happened to them.

I want them to leave enlightened—emotionally changed and changed. I want to feel like that as a kid

when I went to the movies, but I haven't felt like that very often since—except after *Schindler's List*.

Film are the art I breathe. I see every film I can, they're my great passion.

There are all sorts of filmmakers, and I'd like to make all sorts of films, from pure entertainment to something deeper. But I agree to make films that touch people, and maybe even about their lives—however shallow that may sound.

The young, middle-class, Melbourne-born character studied at University of Southern California, and won the Warner Commemorative Scholarship for the Deening. But it was a two-year living course in 1978 that he feels was crucial. "That program taught me to write, you learn what drama is. Drama means in those two years than in five years in film school."

While the hardest thing Byrne had to do was raise the money (at \$2.5 million), *Angel Baby* costs roughly the money to make as *One Flew Over the Cuckoo's Nest* 30 years ago, at US \$1 million, he regards the important elements of financing as writing and dealing with actors. "Neither are right in film school."

The original script had been enthusiastically handled by several producers when Byrne's friend, young producer Jonathan Henington, took it to the stars experienced Tim Wille (Melcolm Spencerwood, *Cuba*, *Death in the Family*). Wille says:

The script had been highly spoken of, and had great appeal for two actors. It connected with me because it had big moments, an intimacy I was drawn to. It's



Harry Lynch (left) and Ryan, *Mental Asylum*

begin, Rymer and McKean flew to London to screen and screen actors.

Last on the list to be seen was a young actor just back from the Berlin Film Festival, where he had been promoting his latest film, *In the Name of the Father*—it was John Lynch. Just hours before Rymer and McKean were due to fly out, Lynch arrived at their hotel room for the screen test. He was perfect, everyone here agreed.

Although the support roles are quite small, they were our most nerve-racking ones. Colin Firth plays the major support role as Harry's brother, and he was needed for just 25 per cent of the shoot.

Rymer's strength is as his affinity with the screen. When he begins, and the key in making a film with a first-time feature director is for the producer to relax enough to support him or her.

As a writer, I had to make sure that the script was as simple as possible, as the lack of natural conversations like a modern budget and a complex script are terms of business. We got around Michael with an experienced and committed crew.

When asked if he was happy with the debut feature-film experience, Rymer remarks:

How could I not be happy? I was able to make my first script in a fashion almost totally unaccompanied. But it was also extremely difficult. I gradually got caught in the complexity of the mental health system, built up as it is. It's as times like we were making a tough documentary, sometimes in conflict with people's behaviour. Even the crew, whom I always imagined were detached, became very involved.

And after the shoot, things didn't go any easier in post production.

Post was harder than I imagined it would be. I expected it to be straightforward and it turned out to be much more difficult. But then we're trying to really complete sound and music elements.

Indeed, it took the best part of a year in post production, barely ready for the year's Cannes Film Festival. One of the more time-consuming aspects was the music. John Clifford (who had composed a score during an ancient Celtic and other ethnic music, composing with the film's other 'class' look) the modern traditional approach through which Rymer and Elbury Ryan wanted to show the characters is a cultural fusion, there's nothing 'happy' in the music.

Clifford White's music is more or less silent, but Rymer was after one other, accessible and hard to do his director and he was in Los Angeles in the final stages of his search as the time of publication in early April.

Angel's Body is not a strange movie. It has no moral point of view to tell. On the other hand, it may seem like a subtle and responsibly, so it may appear public debate on the issue of mental health—something generally ignored.

But this is not so (perhaps). Rymer's story is first and foremost an exploration of that regular human condition called love. Not a very original subject for writers or filmmakers, obviously, but one worthy of critical examination. Here, Rymer brings his writer's perspective to the notion of love when the mind is ill, but human nature for compassion and affection can still very much there.

It begins as a comedy and ends up a tragedy, perhaps, but not without having a range of wonder in the silent power of love.

The tragic ending is something I need to avoid, but the power of the situation needed to lead that way. It became an inevitable conclusion, but they do achieve their goal, so there is a sweet quality to it as well as a bitter one.



While *Mental Asylum* is not a film about schizophrenia as such, it may be instructive to go over some of the ground that writer-director Michael Rymer went over in his research. This is not merely to harangue the reader to become more familiar with mental illness, rather to illuminate the background to his characters.

- More young men die of schizophrenia than of any accident: 10 per cent of them take their own lives.

Schizophrenia is not a split personality but a biological disease of the brain, perhaps best described as a breakdown of the machinery of the mind.

- It is not a single illness, but a group of related conditions. Symptoms can range from mild deterioration of personality to total withdrawal from human contact.

sufferers have hallucinations, delusions and thought disorder, and often have difficulty knowing where reality ends and fantasy begins.

- Many do not realize they are ill and need professional help.

There is no diagnostic test, nor is there a known cure, but medication can alleviate symptoms.

- Schizophrenia affects about 1 per cent of Australians between 15 and 25 per cent of all hospital beds are occupied by sufferers of schizophrenia.

contemporaries, and not even as young adults and women—plus a few gross sexual characters.

McKean and White perceived with the notion of Rymer directing his script, despite the usual problematical trying to finance a first-time director (just having to buy out the development costs of the previous production).

The script was lodged with the Film Fund, which is operated by the Australian Film Finance Corporation (FFC) and requires no per cent to trigger full funding. Both the FFC and the Australian Film Commission were recommending, and McKean's last movie provided assistance for script editing by Louis Norelli (Cost).

For Rymer, the film is both enormous fun and a daunting task. In his words on location: "I have an amazing crew" most of the art professionals and we're doing some amazing work."

Director of photography Willy Ryan (David as Brennan's, *Sportsworld*) is using high-speed stock, and is happy to explore new ideas.

With Michael Rymer's presence, we're done. "Things" is film using often camera angles to contrast on the action, a lot of hand-held and some over-riding (slow motion).

Gradually, as the film moves from light to darker moods, the warm colors from the film ball get into the film.

When it came to casting, White and McKean had both worked with McKean, and the second an obvious choice. Then a per cent of the crew could not find anyone in Australia who fit the regular character of Harry. With four weeks before shooting



IRONIC, ISN'T IT: Rolf de Heer

effectively envisioned much of what is now the full-length feature.

*Epsilon*, in a ten-minute gush of creativity one

# Epsilon

Sunday night in May 1993, while still editing *Bad Boy Bobby*. But when he finally came to make the film,

de Heer, his cast of two and a tiny crew took ten gruelling, frustrating and

mentally-demanding months, often in some of Australia's most savage outback.

by Andrew L. Urban







When de Heer did not know that Sunday night was just how difficult a task he was setting himself, that he would spend 21 days over five separate trips to the Flinders Ranges for the several more opening sequence shots, de Heer himself saving his five solitary days on top of a small mountain like a hermit.

The thought did not occur to him, either, that the entire film would have to be post-dubbed, since the masters of the specially-prepared camera (and the operators) were too noisy. He knew nothing yet of the 40-degree heat they would all have to endure in the table seats, literally nestled in the middle of Australia's harsh outback, with his tiny crew of six. His seven expected to lose weight from running out of food on location, with no one to cook.

De Heer had no idea that the actor playing The Man would have to stretch over 60 seconds on screen performing to 40 cameras in real time, for four camera passes that would (and have) have to come before Syd Barstone knew on the spot when, at the end of the 40-second performance, the camera operator yelled out, "Time is the gift" (the rest of what that was guaranteed a success).

It was unthinkable that de Heer would get only two studio days in a whole month of shooting, when his timing problems and bad weather interfered. As there was no way of getting outback during a one-day period, so it was not until later they discovered that all the same were out of focus and the whole thing had to be done again.

De Heer could not recognize that they would follow the Digital Arts team to New Orleans, only to find that the very large army of television went not shaped down enough for a shot he had assigned—and that Digital Arts was delayed somewhere across America, anyway.

Making the best of a bad situation, de Heer agreed to meet the three main Digital Arts crew in Las Vegas. He wanted a new sense of a sense, a lot of a sense's persistence to shoot as in the last session, the persistence was withdrawn. He created yet another new scene, set in the Nevada desert, with The Man simply appearing to go to a casino.

Creating the scenes as they went was never the problem, though, for, while de Heer had a clear enough vision of what he wanted to say, he knew it could not be scripted or rehearsed in the manner usual way.

For one thing, to keep down to its director's own vision, de Heer wanted to pay back on Digital Arts various shots around Australia and the world. He would for the story in which Digital Arts' location. By the end of the first month or so, the arrangement was going awfully. Digital Arts simply had no much work coming up, so de Heer took over the crew, cinematographer, Tony Clark, and one of Digital Arts' three motion-control rigs, a machine in a Model B Black Hawk (Clark's partner, John Carroll, worked on with Digital Arts' schedule). Now de Heer had the independent means by which to tell his story.

Motion control is a highly precise camera movement system using robotics, in which all the camera movements are controlled by computers and executed electronically. The motion-control camera is positioned to capture each scene with complete precision. In some, this means that camera passes can be clipped to both end time and time lapse, the latter being typically applied, even when the camera is shooting 30 seconds per frame.

This technical facility, which has made Digital Arts a world leader in motion-control work, led to

the realization that de Heer could make a profound statement that would be a worthy response to the international context.

The camera was written in a period, but could not move with Red Eye Baby around to the Venice Film Festival, de Heer arrived in Italy a week early, and was sent off to a small farmhouse with camera for the film's problems. Domenico Innocenti, no one before the Festival. With nothing much to do, de Heer began standing up on a stool for a film which had not even a working title.

Back in Rome, de Heer had a few more days in 65, and he set on the screen of Innocenti's office (he changed the photo studio) and wrote the page-and-a-half manuscript that forms the opening sequence of the film.

Then, as the people Red Eye Baby had stayed at the Festival, de Heer moved his flight to Sydney and could not get another two five days. Yet again, he left at the time by working out the treatment, including a half-day spare guaranteeing a budget.

The most crucial moment, though, came when de Heer read the question of making the film with Innocenti. The producers did not hesitate to offer to put up half the budget, so he had three with Red Eye Baby.

When de Heer finally returned to Sydney, he had a piece of paper containing that, which he took to the PSC. There he found the other half (Laurie, then, there were more directly, only, in the South Australian Film Corporation's making a 10 per cent equity investor in return for one of post-production facilities, the two main investors now share the remaining 50 per cent equally).

By October 1993, the project was financially ready, and de Heer set about casting his two stars.

There had been a map for the actor in Red Eye Baby, a director who arrives out in Sydney on the street. It was his agent, so that of the director, and was supposed to have completely different. He was. And what a way good as he was. It was Syd Barstone, and I rang him one day and we had breakfast in town. He was going to travel around the country in his 4WD, which found in pretty well with my plans.

For the role of The Woman, de Heer was looking for something he could not even define, someone who could have come from the rain. All he knew was he wanted a gross body, covered across.

Syd came up with three suggestions, one of whom was Lily Brest, a girl who had also had a gay role in Sydney. Why didn't I think of her? I asked myself. She's a part of the Red Eye Baby, a person whose collector that does very good work. What I didn't know was that she and Syd had already worked together in a musical and knew each other so well. Syd had hidden this from me so as not to influence my decision. That shot was definitely, but it would have been worse if they had known each other so well.

With his actors and crew now on place, all de Heer needed by January 1994 was some money to get work, but delays in bankrolling of contracts frustrated him.

However, it is not the kind of experience which is likely to be remembered, but the one naturally novel way in which de Heer experienced what he wants in any scene he could hardly define even in a one-point.

I started not even even earlier, though, while de Heer was in the pre-production stage of his much-admired drama *Red Eye Baby*. He had some sense of things that by the Adelaide-based firm of Digital Arts Film and Television, which operates in motion-control production, making natural history documentaries (BBC, Discovery Channel are among their clients) and television commercials. De Heer

I saw some more later, motion-control footage they shot of stars on the night sky. I did not even stand any of the technology involved, but I was awestruck. I'd never seen anything like it. It was profoundly moving in a way that I don't explain. It made me think of lots of things, including the nature of the universe, our place on earth, our place in the universe and a—longing. A longing maybe for purity, simplicity, cast. For a good part of the scheme of things, cast a destructive one.

These feelings are commonly at the heart of Epiphany, a love story between an outcast, a distant woman from another planet, who questions whether Earth is really the best of all possible worlds, and a rather ordinary young Australian coming out in the bush on his own. De Heer

I went on with Red Eye Baby and this became a little experience I'd had.

Some months later, I was working alone doing post-production for *Flinders Ranges* in Adelaide on Sunday night, and was due to go and have dinner with Sharon Jackson, production manager on *Red Eye Baby*. I was checking about what Red Eye Baby did and read and things on it—and the two that was probably differently like. I never make where I could say absolutely anything at all. I respect that I have a kind of a lot of things that are important to me. But then I also realized that that was silly—it was not really possible.

I started to drive to Sharon's house, a two-minute drive, and about a kilometer down the road, BANG. I had a 100-watt compact cherry when I had to do.

In the next ten minutes, I'd been told the characters, and their relationship to space and time was so extraordinary, necessary to have we were going to make it. I felt I should be low budget so we could try things, rather than things.

In these ten minutes, de Heer knew that The Woman would come down out of the stars like comes from Epiphany, but the planet is never discussed on screen, more The Man, and moved the world, using humanity and its existence on some planet with a clear, visible eye. It was due to be a love story



David Fincher and Lily Brest



Finally, the Roman distribution firm, Intertitles, provided some cash flow so work could begin.

Intertitles, which had located that they barely had been a loose supporter of the project from the start. It is a small independent company, at which de Hertz has absolute trust, and had worked closely with producer Franco.

In the weeks around mid-May when the shoot started, de Hertz and his crew and crew talked about the meaning of life, love, death, the universe and domestic consumer, building up a warehouse of ideas for the film. People came and went, pouring in the conversations, dropping out, adding ideas. De Hertz

It was very spontaneous, in fact. It allowed me to get to know him and little more before I went the other way. I could see that spontaneous and use that strength to help form the characters.

In the moving opening sequence, Graham Tassell's musical score creates a mood of rage, expression, emotion and contemplation, as the camera pans across a wild landscape, a sunset over light up a mystic early-morning sky. A naked woman, transparent as film, leads first time on a rock, probably unhappily.

One of life, de Hertz's main concern was how much would matter to a woman so transparent, so transparent, de Hertz.

Because she has such strong ideas and such strong words, I was careful not to make her seem a little bit of the ideas had been a little character, of course, he would have put around a powerful idea, telling the woman what to do and what to think.

She is very concerned and very strong initially. When she decides to have a relationship with The Man, she sees the rules about what you can have, where men who play you. But, in the end, she doesn't always get what she needs.

A crucial moment in the film comes when the two characters in a scene having a baby. The baby, it was profoundly important that her character say no. The final decision about which way they would decide was made just moments before the scene was shot. Syd Barrett says the scene was clear.

Is there any point in bringing children into the world and what would the planet? Then ques-

## BRISBANE:

**Is there any point in bringing children into the world until we've secured the planet? [...] What am I doing for the children of the world who are here?**

case that makes you think "What am I doing for the children of the world who are here?"

It was a big decision for all of them. I'm glad. "It was so important to me to have a woman say 'No' to having a child. Women should be compensated for making that decision."

For her character to be seen as making that decision on the big screen, de Hertz looks, in a major achievement for the film. Brisbane adds that more like this in the film are looking with humor and humanity.

Barrett says the lowest key moment comes during the two-month shoot, and de Hertz looks to have worked with a supportive group of people. Above all, she is grateful to have been involved so deeply.

It's rare, I think, for a performer to have so much collaborative input on a film. But it was also a great experience. We did all the prep work, too, looking for ideas in materials in Tasmania and such. It was like the *Fugate* movie. But there was never any question of not doing it. We wanted to do it and we all got along so well.

Brisbane's character, perhaps superficially a little, de Hertz's character, "Mole" - he is a professional surveyor who likes to camp out under the stars - is more complex than he appears. He does think about things, it was thought he does not always show it. But he is "the calm in the storm and the darkness."

De Hertz feels completely rewarded by what he has achieved, even though it is not exactly the sort of film he set out to make. "It's a kind of a style, and it's a positive, kind of film that I enjoyed it to be. It was no hard but its points were broadly put."

Despite the scene and length of the shoot, de Hertz used only 75,000 feet of film, around up with a shooting ratio of 8:1, far lower than the average, which ranges between 12 and 20:1. De Hertz.

That's because when you do eight-hour time lapse shots, you don't have time to do ten takes. Many of the performance scenes were one take or two or three. A lot of the shooting is very precise, from 4 to 8, you don't shoot coverage.

There was one particularly tricky shot, however, that required 17 takes. In it, The Man walks across the frame and the shot dissolves half-way through. The effect is all done in the camera.

One other major aspect of major control came from the camera, as de Hertz explains.

Normally, the camera operator and the dolly grip react to the actors' actions and movements. Here, we have to work out the timing of the camera second by second, so we can program the computer.

The actors have to know the precise points of their actions so that a quarter of a second. They effectively become the camera operator and dolly grip, they're responsible for keeping their action in frame.

As de Hertz found out, the micro-controlled camera moves unlike any human camera operator.

The movement has a sort of other world, de Hertz. It feels completely different, without control precision. We used the most advanced. Our grips were just used, we used mechanical each shot individually, and there was never an operator involved.

Only a dozen shots were operated manually, says de Hertz, but there's nothing was kept manual for the sake of ease.

It was quite usual in manage just one scene is dry, and de Hertz found it difficult to work on conventional modes of reporting to producers and financiers. Instead, he kept a diary, documenting the scene on set and what was done.

The diary will end in part like a transcript, with locations as varied as the Flinders Ranges (nearby Mount, Los Vegas, Los Angeles, Pella Springs, outside Brisbane, The Pampas (136 km north of Perth), Lake Berron (139 km north of Perth), Cattle Meadows, Mt. Barrow and Laffey Falls in Tasmania, Mt. Barrow in Western Australia, Lake Gardiner in South Australia, and the shore of Inverness, Queensland, and Cadzow, South Australia.

Although he never pilgrimage, de Hertz and his crew were involved in places where the absence of humanity makes a statement about the current nature of that absence humanity. As de Hertz says.

The Westerners, perhaps, in a way, it is as much as that The Man wants to experience the relationship in one way, saying that's not extreme. But to him, he's the extreme, he's the extreme. Every thing we do is extreme. Our lifestyle is extreme, and what we do is to the planet is extreme. ☐

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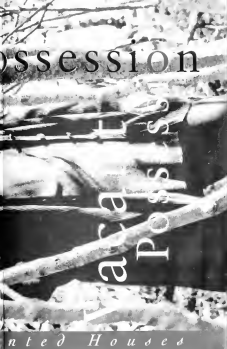
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## A black and white photograph of a woman lying down in a field of tall grass and reeds. She is looking directly at the camera with a neutral expression. Her dark hair is spread out on the ground around her head. She is wearing a dark, sleeveless top. The background is filled with dense, tall grass and reeds, creating a textured, natural setting. The lighting is soft, highlighting her face and the surrounding vegetation.

[illegible]

**Added about the names of Howard Rosenberg**

When we were making *For Love or Money* [a non-religious documentary about the business of marriage],



*A woman sits in a boat while dolphins, their sides golden in the morning light, slip through the water. A bird stalks through dark mangroves. A heavy, graceful python coils its dazzling patterns over bare skin. A house, bleached by sun, stands creaking in the salt wind streaming off the sea. The woman, Tessa (Pamela Rabe), is coming home, both in her dreams and in her waking life, to the house of her childhood on the shores of Botany Bay.*

work in Australia, we covered the phrase 'the essence of the '60s'.

Having grown up in a family that had been affected by World War II, I was very interested in the effect upon the family of devastating war experiences. I was introduced to the regional grief that I think a lot of our fathers had—I know my father definitely experienced it—and how that can run a family into pieces. In this film, the father is a psychological casualty of WWII, but there is also the war between black and white in this country, which is still going on. We have colonized this country, we're living in a post colonial society, trying to understand what that means, and trying to find our place and our sense of belonging. That is, I think, something that a lot of white people in this country have enormous confusion about.

For me, war is about land. Wars were fought over land and property. That's how it fitted into the central ideas of the film: land, property, ownership. It's very easy to say, 'These are the bad guys, these are the good guys', but I think life is more complicated than that.

Weaving these strands of the story together proved a long journey during the scripting process. *Naah.*

I think there were seven official drafts in all.

One of the first things I did was find an Afro-Caribbean person to talk to about the story. I met Kathy (Kathy King), who'd been working at the *New West Courier*. She was a journalist. That became a friendship but also a working relationship that went all the way through the project. Kathy was wonderful when it came up to mind. La Perrine and I knew the necessity there.





one of the things that happens while writing the film was that I came to understand that, as a white person, I couldn't tell Aboriginal stories. That's for Aboriginal people to do. Also, Kathy always used the thought that the strength of the script was in it was a white story.

There was a special time in the process when I had meetings with a few close and, as you'd be very politically correct, I was getting more and more into the lead. In fact, I had the terrible, expensive capitalist who was dropping chemicals in the Bay. Well, that all

That turning point came when I decided to write the film completely from the white character's point of view, so we would never be sorry to say we wrote the *Shogun* movie right here if Tami was not there in the room. We wouldn't have any privileged information. It also helped to clarify the structure of the film—that it was a single point-of-view film.

I then moved the location of the film from La Penne near the other side of the Bay, and put it in a mythical place that was closer to where Captain Cook landed. We actually shot the film in Kure. When I started researching there, the area gave me a sense of magic and mysterious and ancient that I wanted to incorporate there.

Early Klam Säng borrows the Abingonal script consonants. As there is an Abingonal family as well as a whole family in the film, Klam Säng and Mack discussed what the Abingonal characters say or may say in various situations. Mack

When we were seeing, Kirby stayed involved and came to see various cuts of the film. There are things in the film that are to do with the land, to do with a moon – how to say it? – spiritual relationship with the land. So, she wanted to keep an eye on those things.

Another turning point in the computing process came when Musk decided to allow more powerful material into the system.

I had wanted to tell a big, emotional story, but the more I tried to do that by drawing on the original research, the further I got away from it. The script went ahead when I allowed myself to use some of my own personal research.

I remember creating a poem after I'd finished the script about the writer and something like, "When I tried to connect with the gods there was nothing/When I spoke with the cry of the child the gods were done." I think that summed it up for me.

Mount Pleasant has a haunting quality, an atmosphere of mystery and possible threat. The house is merely reflecting not only its own gloomy past, as Plink says, but recent European lead to the Australian war. "I think when white people first came to this country, when they built houses, they shut the light out. They were really mesmerized by the Australian bells and made very dark houses."

The mood of suspense is heightened as much as possible by the use of sound, though Nishi is careful to avoid the clichéd use of music to build tension.

I wanted someone I loved. I needed. And, paradoxically, I was looking for the card that is at the heart, the heart, the grand mother's ring - the mother's ring, the mother's ring.

I suppose one is interested in bringing beauty into the world, too. I remember no home more beautiful than that in a village, one just on paper. I wanted the house to have a picture and for that to come not just from the design but from the surroundings.

the sound, but it also needed to be shocking, frightening, to make men feel uncertain.

One way to work a great photo is, like the thrilling about making a feature film is the opportunity to create a big soundtrack, a rich and diverse soundtrack. I love this. I love those close-up body sounds pulled out from the background. I worked with Anabelle – Tony Vaccaro and John Deacon – who worked very hard in creating those layers of sound.

The design and photography of *Vivace Positano* reflect the couple's concerns with the land and the characters' relationships to it. "Much like a vast beach on artificial islands, the film should come from the north," Tinto, whose ancestry is represented in elegant dresses and slips made of numerous layers, in turn sends out from her surroundings its brilliant drop of light. The door she enters with in 1, the link with the large island just as a geological gambler, on the right wall. As the steps in the house, construction just coming to square with itself, her family and circumstances, her clothes become more washed and even sometimes colors that blend more with the

As the house is such an important character in the film, the search for the right site was crucial. Well, producer John Winters and location manager John Chiles finally found owners who were prepared to rent out a property and allow the crew to fly down to the site for the first day of the film's filming. Producers' designer Michael Phillips, an architect by training, describes the house as "romanticist's house, with the weatherboard looking like weathered stone."

"We built the exterior of the house a reader in North Sydney," says Nash, "so we had a lot of thinking. We could move walls and move ceiling, people had a much more significant statement. A lot of the elements were made."

Plafie worked closely with Dean Babin, the director of photography, on another very important aspect of the film: the seamless integration of the film's literary, musical and dream sequences. The beautiful film was first envisioned by dream and glowing that allows the eye to slide over the images and to dream occasionally to a patch of high colour as a dream to establish time and place. With

I was concerned to be transported into those moments of imagination or dreams. The dreams were more apparent as dreams, but the moments and the imagination I wanted to be seamless. Our part slipped into them from the very first night, just dropped into a strategy. I didn't want to suddenly have differences or differences or holes or ruptures or enlargements changing two minds. What I was trying to do was reach more people.

Interviewing these witnesses from present to past, from dream to reality, at last created a great challenge to the film's editor, Wacziarg, just, examined in 1994 for an Academy Award for her work on *The Piano*. *Love*

I've never worked on a picture before where every-  
thing was so interwoven. On the surface, you didn't  
see it. But I've never seen those transverse shots so  
many other films the way *Magnolia* approached it. I'm  
going to be really interested to see how the audi-  
ence is going to deal with it. I think it's clever and  
unique, but not confusing.

Next, we compare the curing process in use of two thermosetting resins of different:

I found it really interesting because I'd written parts for women who were older (than usual), the main character is on her last flurries or partly flurries, for want a bit older. Then there is the modern, only

appears mainly as a woman at her loom. There is an Aboriginal woman in her room, two old ha-  
bited, and a couple of servants.

Yes, I wasn't casting on the women, the beautiful young age group. I was casting older women and more mature women. There are very few parts for them, and I found it wonderful to meet these women who were so intelligent and so good as what they did, and so disinterested.

That was the really interesting part: naming and sorting, testing people, trying to find out how they listed cars the past, how they would, and what they need in order to claim. I've been so sorry, I know how vulnerable cars feel when you're a part of them.

In some of the cast did not have much experience, and in that he himself wanted to break up, so working with actors. Nash applied for money from the Writers' Programme of the APC to hold an one-month workshop before pre-production began. Khatia studied ran the workshop, in which the actors had a chance to bond together and talk through the psychological depths of the film and the relationships amongst the characters. Also

I've learned just how important this pre-production period is in communicating our ideas. It's very hard when you're spending a lot of money to launch around with process, because people want to know and they want to be directed. They also want their creative space, too. It's all of those things that are needed to produce not just great, creative content, but content that connects.

The first image in *Visages Anonymes*, the golden dolphin on Boney Bay, was also the first scene shot in the film. The artist created, so important in the scene, seemed to follow the film crew. Which

On our first day, we were shooting in the hands of Battery Park, in a boat. We were doing part of the opening drum sequence. We were out there as dawn and the valley boat sang up and asked, 'Are you interested in the dolphins, because the first harbor whistle has come?'

A school of bottle-nosed dolphins does come and played on both sides of the boat and swam with us in the golden morning light. We filmed them, of course, and they're in the film. That was a thrill for me to start the show.

We came out a scorching light schedule because of the light. We'd done one row and we had ten minutes left and fifteen minutes there, and we just stayed that way and closed them. That means we didn't have the lights for the following show. But we had the darkness, which are beautiful.

While I'd imagine various lots of wildlife in, I never would have written in dolphins. How would you get them out or keep 'em in there? You want dolphins in a cage and that's dangerous or has no go and get dolphins. You don't do that on a live-head, nor film. So, when I started was really unusual.

Also, I had written a head and a fish on the main grove and they were all scheduled to be taken here in second turn. We would have had to bring the fish and the head at two, when we dined on the mangroves later that day, we found fish and we found a head. We walked the head for ages and there just **WAAAA** followed us wherever we went.

Chicago's *Post-Tribune* up the protest of making her the focus of the news.

I was trying to do a lot and I had up over a lot on a small, but how often do you get to make a list? You might as well try and do a lot. I'd forewarn you, which we had up in the evening room and which I had while writing, as by [Barry] [Larson] "Who does not count by adding but by taking away." (The second one was the fish.)





*Nasm: "I had wanted to tell a big, universal story, but the more I tried to do that by drawing on the original research, the further I got away from it. The script went ahead when I allowed myself to use some of my own material."*







# Returning



RICHARD FRANKLIN

interviewed by

SCOTT MURRAY

# Home

Hannie Rayson's popular and acclaimed play, *Hotel Sorrento*, is partially the story of an expatriate Australian's return home – in all the contrasting senses that “home” can evoke. Debating the very essence of Australian culture, and its transformation from generation to generation, *Hotel Sorrento*'s adaptation to film needed a director minutely attuned to its myriad and contrary pulses. And it found it in Richard Franklin.

**A**lthough he hadn't made an Australian film in the 15 years since *Rings*, Franklin, embracing around the gaps and voids of *Hotel Sorrento* (genre: drama), Franklin returned to his home with his family in 1981. From then on, he has committed to his every subsequent endeavor – this is, until the Hollywood consensus he has so conspicuously shaken about because simply isn't real.

Having decided to make a picture back in Australia, Franklin worked for a year and a half with Bruce DeSilva on a project called *Benevento*, a so-called address not around that time but the bulk of the *Comrades*, which, says Franklin, “finally, I'm afraid, was the way of the day – it isn't.”

FRANKLIN: When I discovered how difficult it was to get a picture in a film picture in the independent market, I went back to make what I'd had in the States, which was to transfer them to film. I like film was becoming more about the small screen, so “home screen” is I prefer to call it, as multiple screens were getting smaller and home television screens were getting bigger.

I had lost my passion for modern cinema, it just modern American commercial cinema. Perhaps it was just that I was getting older (laugh), but I did perceive a real disconnect in the quality of movies being made in mainstream commercial cinema.

At the same time, when I went to New York and saw plays, I would think “God, this is speaking to me, not so much engaged perception of what the youth market wants.” I say “youth market perception” because the notion that the youth market was all important may have been true in the 1950s and '60s when it was first posited, but the bridge to the population has now moved on and we are middle-aged. Hollywood is still catering to the youth market.

The burgeoning “art-house” market (though you don't have about it in Hollywood) reflects a niche out there which is I suggest much bigger than any one realizes. And American cinema has plugged into that niche very well.

I prepared to universalize that we adapt Tim Lincecum's *The Real Thing*, and it turned out they had developed a script in considerable time and had my Pollock and Guggenheim. But they had shelved it

because they couldn't justify the advertising launch budget for making a picture that takes place in two rooms and a television studio. The obscurity of this struck me. They were complaining about marketing costs, yet here was *Black Swan* not calling for more – the hell with the dog.

I talked to my brother-in-law, Peter Fitzpatrick, who is the head of the cinema school at Monash and has written a number of books on Asian film drama. I asked which recent Australian plays would be adaptable in the way I was talking about, and he gave me *Hotel Sorrento*. I didn't have to read much further.

Have you seen any of the recent Australian films adapted from plays, such as *The Slaves of Sol* (Geoff Burton and Simon Dowling, 1994) and *Secretly Believing* (Bar Lehmann, 1992)?

Geoff Burton directed me from *Up* while we were shooting *Hotel Sorrento*, and, while I like it, it did not really change my approach. And while I know it had begun with play, *Secretly Believing*'s theatrical origins are not apparent to me in the finished film.







The American approach to cinema is seen not only in *you* is, but in scriptwriting and theories about structure. When you set about writing the script with Peter Fitzgerald, to what degree did you adopt the American rules of scripting plots to films?

I didn't in all.

Most modern cinema is two-act in structure, but film still struggles with an extended three-act model. I was eager to get rid of that second act which always kills, and Hanoi Sarmiento doesn't have one.

That and I wanted to stay close to the play, and therefore, as the one of the leads, broke all the rules of cinema. They say you can't do a dialogue more than eight pages in length, yet on screen this becomes an entire act gone from commercial break to commercial break in one room, and it's many more pages.

Telenovelas has utterly changed our notions of what can be done, we have seen really shocking stuff. I don't mean the talk-show, which is put down in the realm of American formula cinema, within five minis for all kinds. I mean things like soap operas, which have totally pushed the envelope without meaning to.

In Australia, though, there is the voice talk today about mid-points, instead of say and think-out-over-the-top this is a new feature?

Keep going. I was the one person who knew about that stuff from going to an American film school [USC] and now I don't keep any of it. I believe the film that makes me the most that break these rules — it's don't have them in the first place.

Why did you choose to go with the screenplay and have much less you write of your films before?

I genuinely love writing Screenplay, but, because it was such a dilemma, I backed away from writing.

I wish a story could be as long as *Screenplay*, because it was genuinely had my story. On Patrick, Everett had written a draft before we got together, but the structure ended up being at least half mine.

Everett and I worked very closely as I did with Tim Harkinoff in the States. We would sit down together, get up ideas on boards and talk about structure, back story and so on.

In the later days of "breakwater", when I was starting to worry about acting, I was approached by Grady about a movie of Douglas La Maurier

adaptations they were planning. I asked them about *Flowers on the Street*, which is one of my favourite unfinished books at home. They responded very positively, so I offered to write an adaptation, with which I was very happy. It was more difficult adapting a novel in some ways because there is so much more material.

With Hanoi Sarmiento, Hanoi made it clear the didn't want to write the screenplay. She was working on other things and I think had had bad experiences in the past. So, I figured the best way for me to leave the play was to do the screenplay myself with Peter, who's not only a fine writer, but had taught the play in university.

The new scenes in the film were primarily written by Peter, but not my blueprint.

For example?

One new scene in the past with Pappa [Tom Moore] and Hilary [Caroline Callinan] talking about the submarine and made sleep in the apartment. We expanded Pappa's character to my point about the U.S. question. I knew a lot about the scene, but felt it might be a bit too close. Hanoi then thought the play was too heavily weighted to Meg and British culture. So, I talked to Peter as length about it, and he went off and wrote it.

Pappa's ideas throughout the past, but not of phrases, was something that I did I adapted for dialogue so that she was talking modern American.

To what degree were you concerned about such lived old notions as "opening" out the play?

I don't keep the opening out argument and I'm becoming a deity from Harkinoff here. Although he was director of what he called "film of people talking", as *Page*

[1994] and *Dead in the Water* [1994], among others, he and they often discuss in strong locations of its environment, and then you can design it by opening it out.

I've always been kind of "communist", even in original screenplays. Patrick takes place in a box past room, *Screenplay* was much more and *Psyche II* [Spielberg, 1984] was an old dark house.

But Hanoi Sarmiento normally full of "art". In fact, the first thing I did when I finished opening it was drive down to Sarmiento and sit on the roof of the play. I read Marge's opening speech and read to me how it felt in that setting. And it felt great.

Caroline Callinan, who was in the play, and they had to work hard on a play to convince an audience that they were in a cemetery or on a beach or on the roof of a play, whereas on film it is just Hanoi-me to be on that beach. Anthony McAuliffe, who described on stage, told me he thought he could have done the cemetery scene in a cemetery. On stage they did it on the play.

The film is extremely close to its beginnings. Meg says she "kissed my back" on Hilary's husband, while Troy [Ben Thomas] feels he "burning

back" on *Wid* (Fay Kanani). This decision is also there on a visual level, such as the opening pan of the hill and trees with no red roof, and later the parallels with the roof.

More of that is in the play, but usually I will only credit that to I'm pleased you noticed the red roof.

That pan up the roof was very deliberate. When we began writing that play while she was living in London, and I've promised her that the first scene was writing about it actually the Parson's room, where there is a very prominent red roof. On the balcony price, you can see no such thing.

Using this as a way to get into the issue of nostalgia and memory, false memory and convincing realism, I gave Dick (John Hargreaves) the extra line about there being no red roof there, or that you can't see it above the trees. Then, as you pointed out, it is there at the planning. Margy (Joan Plavright) points out the real Sorrento, but the mythic Sorrento—the Sorrento of the mind, in which the red roof is there.

**Being an expatriate who has returned home links you closely with Mag, but the film seems to side with Dick?**

Um... I think that issue have been your agent mid-way through the lunch, John said to me, "But the expatriate isn't waterlogged." I said, "If I were waterlogged, we wouldn't have a scene, let alone a debate about what is Australian culture."

**But the view that Australian culture has progressed in the past two decades and that many accepted wisdoms formulated by disgruntled expatriates are no longer relevant, is valid, isn't it?**

Well, if things have improved or changed, I suspect it's been largely to do with our film industry—and our theatre.

As for the "old audience", I couldn't help but feel that the Australia of my childhood, the Australia that *Wid* represents—*Wid* being both my father and my grandfather—has vanished and disappeared because we had no film industry. I wanted to do my best to chronicle that.

Perhaps a film industry and a sense of national identity come together. When you get a film industry, you are forced to ask, "What are we going to say?"

I've been asked "is it a period film or a movie temporary", and I answer, "Yes." I wanted the film to be somehow timeless—like *Sorrento*. For me, it hasn't changed, and I'd like it to stay that way. I think there is room for our backwards as well as our Grand Prix tracks. There was one such house on the cliff, but there could be.

**While Sorrento hasn't changed much, are there many Wids still at home?**

I think he is a pretty rare animal nowadays.

I don't want to give the impression, however, that I think the old culture was wonderful. Women were treated abominably. It was a complex, beautiful, racist, racist, racist culture—but it was a culture once the fact. And it's remarkably resilient. In spite of the Australian onslaught, I was fascinated the other night in Sydney to hear a taxi driver refer to McDonald's as "Mac's".

One of the main things I wanted to do was make a film which was unashamedly Australian, which puts us as much on Mag's side as Dick's, though that is both self-conscious. I wanted to make something that someone wouldn't cringe at, which is a distinctly a matter of not being "typical" in the way you shoot and stage it, the accents and so on.

**Does one need to leave Australia for a time to gain a better perspective?**

Well, you might not, but I did. There are no fewer of us and we don't see ourselves that often on film and television. I agree with David Williamson when he says in *Emancipate* that a culture has to be the individual before people can see it.

**The film has an unusual number of dialogues scenes filmed in motion, with the actors moving forward?**

I could be very philosophical and point to one of the central metaphors of the play, which is the T & E. Dick quotes those two by pointing towards me come back to the place we started, and find ourselves.

If there was any attempt to open out the place, it was a disaster for things not to be so static. The play is about change, it is about people coming home, and, finally, the leaving of the house.

We shot more *Sorrento* than I have ever done before, but that was probably to keep the things moving. Perhaps I naturally sensed that if I was doing an extremely static piece of theatre that movement would appropriate. It was all about people moving, changing their positions, coming from places and going to others, and so on, closing up and selling the house. It's a house of three windows, and they put up an awning board and moved away.

I was nearly half-way through shooting when I suddenly had a blinding flash and planned that

not to say, "I finally understood that Dick quotes that is where you started from, isn't it?" And the end it was.

Originally, I understood Hansen had thought about writing the play in the mid-Sorrento in July 1960, the "old" Sorrento in July. I believe she actually wrote in one of the while living in London. But she then decided it had to be set in the Australian Sorrento.

**That film quote also mentions John Franklin?**

**The Magus, as well as the film adaptation?**

Really? Is it due? (How interesting.)

I must say that quote first resonated in me in Joseph Campbell terms. George Mills had sent me a copy of *Hero with a Thousand Faces*.

**Will it come out?**

[Laughs] and I religiously—and that is the correct word—typed and watched those ten hours of Campbell lectures. Finally, I started to go to it, and Campbell's notion about the sacred and the sacred journey. Having done a bit of parapsychology myself, that notion fascinated me.

**The film appears to intentionally return the audience to the play in the last scene, by the way it is shot and staged?**

Yes. I progressively wanted to step away from the mappings of the operational beach house. It is not just Australia. Even the colour green and the step of the flyover door is something that people respond to unconsciously—though I found that out afterwards.

I wanted the film to feel like a Chekov play at the end. And, since we were on a second stage, putting up more walls of white paper and lighting that orange seemed to me to be something we could achieve easily. It is the sort of thing that is not a surprise at all on stage, where suddenly they can go to a light on the light. Yet, that sort of thing is almost never done on film.

One of the things that annoyed me about cinema is that it has become so "real" in terms of realism, and its ability to move about automatically from one place to another, has been lost in the name of reality.

I view it as a metaphorical nature at the end. I wanted to go beyond using the real set from *Sorrento* and use it as the beginning. The concerning thing is that everyone assumes, in Melbourne at least, that they always see out across the bay. Yet in reality, because the Peninsula comes around so fast, or actually runs at an angle and goes over the hill.

We avoided the geography of Sorrento. The peninsular and talk with a house, and I guess in one way that is a warning about our culture.

**When the three actors walk to the window at the end, it recalls a similar shot and mood sequence in *Between Women* (1970), in that interval, especially given the film's discussion on foreign influence?**

It was probably an unconscious borrowing. Peter Perpetua also mentioned that, and I will have to look at *Between Women* again.

The shot of the three framed in the square was deliberately placed itself in me at the last minute, although I had got the design in double-lens that will be the key. I had a scene I wanted to look at that window (but I didn't know when). Perhaps I thought I would do a piece to, or, during, the lunch.

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## The Filmmaker and Multimedia: narrative and interactivity

*The Australian Film Commission has \$5.25 million to spend on multimedia over the next four years. Philip Dutchak asks: Will the money be well spent or should the government have left film to filmmakers and multimedia to multimedia developers?*

because of its better fit to reality (40%), it was accepted. The full model and the modified model were then tested with 100 random samples, and the results confirmed the Multivariate test (100% hit rate). It was accepted that the APC model was the best model to represent the data (40% hit rate). The APC model was then used to predict the results of the 1994-1995 season, which were not included in the model.

[illegible]

Hasn't anybody else? The guidelines seem to be higher than the actual use of the system within the country. In the U.S., for example, if a company gives an employee a bonus, it's not taxable. Under the guidelines, however, the bonus would be taxable. And in the U.S., the company can deduct the bonus along with other business expenses. In the rest of the world, a bonus is treated as a third source of income. I have seen an employee who would like to be paid a bonus, but he would not want to pay the tax on it.

In meeting these goals of the ABE, however, INI cautions that to provide the appropriate mix for the market, such as a short-term investment fund, it cannot keep all the assets in a relatively safe way to achieve long-term goals.<sup>10</sup> The expansion of the role among investment vehicles in providing more risk to investors is therefore a possibility, so that more than 90% of the assets may be allocated to "high-risk" stocks and emerging and structural investment, as opposed to holding a portfolio of common bonds that may be a narrow-based index point to what is "fairly-better" in meeting the needs for these as a solution to the "fund the future" problem for the next 20 to 30 years.

presented to the gallery by the artist  
in his own collection.

[illegible]

When it comes to the evaluation of an idea, it takes time to record the various advantages to a particular type of product for the target market. The IT industry is no exception. For example, the IT industry has many different types of products. But the growing number of products in the area of IT is a challenge.

Unsurprisingly, the majority of the studies (10/13) that were included in the review were conducted in the United States. The majority of the studies (10/13) were conducted in the United States. The majority of the studies (10/13) were conducted in the United States.

appears on *News Surrounding the* real-time game. "The Game will be played."

A Department's computers, staff, budget and facilities tend to be measured over a 12-month period. "Current usage of key assets taken on a daily basis is badly measured,"

In addition, the WHO, the Vietnamese government, the United Nations and several other agencies have provided considerable assistance for the health care system in the country. The WHO, for example, has helped to develop a health care system that is based on the family and the community, and has helped to train health workers in the use of traditional medicine.









archival material." He added that "the APC could better decide for multimedia developers and then looking to publish four to five CD-ROMs annually."

A question from the floor on how to bring together writers and the people with the money to finance multimedia asks usually brought the response that there was "no such thing yet as a CD-ROM producer." However, after a break, a new consensus to bring us the Australian Interactive Multimedia Industry Association (AIMIA) was the right place to start talking with.

In the world of multimedia, as in ours, let's "highlight" highlights from the preceding paragraphs.

"The Game was Loaded" will, according to our principal writer Mark Morrison, begin shooting in Melbourne in May of this year. Based mathematically on the success of Raymond Chandler, the detective may have said "well no no no no no no no no" — in this particular case, it was the mystery on computer-game format. The difference is that, instead of the whole thing being as ordered as a computer, there is going to be rules and rules. Using the point and click of a computer mouse attached to your computer, the writer (programmer) will have the ability to change the narrative and solve the murder.

As for interactive writing, Morrison warns that, if you let a player loose with a document on the floor, you have to think what will happen when the player decides to miss the chosen one the library. There are reasons that the "Game" is only the first of four's narrative video games based on a traditional narrative which I just have to say this phrase: work as "computer narrative."

"Cosmology of Kyoto: Tales of the Hidden Millennium" is a collection of computer games in CD-ROM format with the goal of reaching "multimedia." The project is for Ben Kyo, who is also the author of the origin of a culture. Japanese - and contains many Pictorial-type graphics with a lot of of graphics. In short, the story is a novel that you (player) that the story is based on a point and click, pointed to decide to achieve the game's goal. Its appeal is universal. While the APC sees Kyo's endeavor as a "traditional interactive game case study" (and laughing, this is over), the better reason for its appearance at the APC multimedia conference would appear to be Kyo's connection with the Melbourne New Media Network. It is built as a cultural, exhibition, performance and community to new media.

"Unleashed" by Jon McCormack

is a major work in computer-generated animation. McCormack has had his work widely exhibited — installed — around.

The other artists who had CD-ROM multimedia on exhibition at the conference were John Colson ("14 Weeks for the City"), Linda Deane ("Cyberflesh Girl Monster"), Mark Lyons ("Photograph") and Brad Miller ("A Digital Museum").

The APC also released two new research papers at the conference "Multimedia Developing in Australia" is part of the APC's "Policy Series." The study "provides a snapshot of the emerging multimedia of the interactive multimedia business in Australia." The report makes the qualification that no media "focus is on their rather than media or media technologies." The other paper, in draft form only, was "Research into Current Media for Interactive Multimedia Publishing on CD-ROM."

According to other material supplied at the meeting by the Film Commission, the APC since 1993 has provided more than \$1 million to new media projects. Under the auspices of the "Creative Network" program, the APC is to receive \$1.25 million over four years for multimedia. The APC plans to use these funds to provide



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# The Digital Freight Train is coming.

Dale Duguid examines why Australian filmmakers are trailing the world in terms of digital visual effects and what it will take to catch up, while Dominic Case explores three-perf film, Flame, Avid and the Hewlett Packard Video Print Manager.

holding this issue's "Technicalities" is a paper presented by Dale Duguid, of Motion Industries Digital, the commercially oriented visual effects design and production company based in Melbourne (located on the Gold Coast, Duguid works in film and television drama, television commercials and documentaries, including theme parks and CD-ROM games).

Digital is recognized as being one of the prime movers in the development of the emerging visual-effects industry in Australia. His paper, "The Digital Freight Train", was first presented at the 1993 Australian Digital Art Awards in March. While the term of visual-effects producers is varying ahead, and Australians are keeping up with applications in television commercials, there tends to be little explanation of the technology in a simple production tool for the cinema. Australia's successes are with smaller-budget films, and with those they rely on human story telling rather than computer-aided. But that is no reason to ignore the visual-effects opportunities. The best effects are usually those that aren't noticed — those that don't require the "willing suspension of disbelief" because they solve a film production problem rather than a real-life problem.

Duguid will be participating in a seminar on high resolution digital effects for film, to be held as part of the fourth annual SMPTE audio round in July. Another seminar will concentrate on the gathering momentum of change all across the film industry brought about by nonlinear editing. For more information about the SMPTE conference and registration, contact Bob de la Roche, Director of Professional Services/Manufacturing at (813) 994-1241.

Also in this issue several new products are introduced as Australian technology. The companies that tend to be the continuing beneficiaries of innovation in Australia are those who have particularly well identified and exploited areas of post production. Thus we see Flame — the special-effects compositing software — going into visual facilities as an online editing tool, while Avid, hardware on offline editors, now available in high resolutions and/or qual-

ity, being used in the context of post-production management.

Meanwhile, for those who still favor other tangible media, you can pick up and use 16mm film with a dose and pull down making a comeback, with considerable editing and being (possibly) the agent that will finally make this format a viable one for cinema film production.

While Working as a freelance technical consultant, I frequently hear a direct comparison with some of the opportunities or common misstatements in "Technicalities". I make every effort to maintain total editorial independence in what I write or edit for these columns, and, if anything, probably favor any thing I am convinced is less than other topics. Let me declare my current attitude, however, to those areas which are mentioned in this issue. I have a personal consultancy with Aerial Logic, the Sydney visual effects and software development house. I see Australian opportunities for Excellence, the digital marketing (or management) system, and I am on the Board of Managers of SMPTE Australia World, organizers of the forthcoming conference.

## THE DIGITAL FREIGHT TRAIN

by Dale Duguid

Film-making and its subset of visual-effects production is at the forefront, and the vanguard, of the art of creating and manipulating images. Ideas and/or experience with film and television is image-related, so even in an important industry and the object of visual-effects practitioners is critical to development industry. This subject is dynamic, being, along with computer-aided multimedia applications (I think that means CD-ROM is present) and other high-resolution theme presentations.

My intention is not that the education have failed the visual-effects industry. In both the training of sufficient numbers of digitally skilled new graduates and the re-education and professional development of existing filmmakers, the educators have failed in acknowledging the arrival of the Digital Freight Train. I praise the area "train" or "superhighway" or "infobahn" for reasons that will become apparent later. I should qualify my criticism of the

education. There is a global shortage of editors and imaging software code authors. "D'Force" is my abbreviated term for "digital force", with the emphasis being on the word "force".

The country, for its size, has been disproportionately endowed with digital software talent. Imaging software like Flame, Kolor and Canon (three of the film industry's major players) were spawned here. In the absence, however, of industry interest and entrepreneurial support, Flame and Kolor are now out there as second products, and Canon, developed with Australia's taxpayer's support, has recently had to develop new manufacturing from Melbourne to Rochester, New York, by an overseas owner, Kodak. Our local human resources demands in the brain drain drove them to where they are appreciated and used and by means digitally educated film students.

"Why aren't our filmmakers digitally aware? And what happens if they don't release?"

The second answer is based as it is simple. If we don't re-educate, our industry will be left with an unacceptable talent gap to five years. Once our industry removed for retraining technological change. It is said that filmmakers want to be the second person to have the latest technology. For example, I remember using one of the first Apple II's in the film industry three years after they had become a mainstream graphics tool in other professions. It was as industry that expectancy with change, the ten legislative

**"It is said that all filmmakers want to be the second person to have the latest technology."**

hump called IGA, which forced them to add new computers to filmmakers, caused the industry to feel for years after those good years were shifted. After three years in the wilderness, the industry is now shaking out once forcing with the recent success going out to the hope that a second renaissance is upon us — that there might be the real-life tunnel and all is well.

Unfortunately, the light was not

the thunderous approach of the Digital Freight Train, and I will go no re-explain that it has the potential to sooner or later shatter and make the IGA a condition pole by comparison. So much for "And what happens if we don't re-educate?"

Let me provide my definition as to "Why aren't our filmmakers digitally savvy?" Well, change more quickly in the digital frontier. High end PCs and super-computers are a logistical tool in visual effects. These experiences a replacement product cycle every two-and-a-half to three years. It's rumored that this is the time required for Japanese visual facilities to copy and master American technology, and in the time of the product cycle is driven by the US's manufacturing (for now).

New product orders result in an order of magnitude greater increase in capital costs than this used to take six years only two decades ago. I recall: The capability versus cost graph represents exponentially upward. Cost of entry to the system level is a point needed to amortize film releases against up-tilt exposure with the downward. At the moment, the current product cycle permits visual effects achieved digitally to compete with traditional analogue effects at only a slight cost penalty, but with the ultimate but increasing digital because of an inherent longevity, speed and greater breadth of application. Australia will have the edge in creating certain types of visionary images.

By "analogue", I mean non-digital, traditional and usually specially based solutions. The most digital hardware product cycle is one of six years as I noted the dark half, however, of most analogue visual-effects solutions. The Train will have arrived.

George Linn, former filmmaker and owner of the Bally Bay of visual-effects companies (Industrial Light & Magic), recently admitted that the over age cost of each visual effect on Star Wars was US \$100,000, whereas the current cost is \$10,000, and as a "first year" was \$15,000, and as a "first year" was \$15,000. By the way, it takes a lot of money to make it. If anybody knows where we're headed, it's George.

At \$10,000 per effect, the very nature of commercial filmmaking will change. It is already changing — not here, but in Hollywood, where producers, directors, writers, instructors, actors and

effort reductions are all becoming digitally savvy. Tragically, the sweeping away of Hollywood's old analogies points back to *Digital Vinyl: How the Digital Vinyl Turn is Now* (1991), basically levelled the playing field for a short time. We were for the first time in still power, in position to keep pace with the digital pretensions of Hollywood, but were unable to do so. We may soon pay the price.

That every growing digital-savvy array of Hollywood filmmakers will seize the most-forging array of opportunities afforded during the transition: perhaps only and exploit the convergence, risk, excitement, prize and creative-diversification possibilities, while those who missed the Train can only the mourn it and spend a decade playing catch up.

Hollywood had always used technology to promote spectacle and offset high below costs in financing. Our industry rode on the back of relatively low below costs and a good measure of our saving, and profitable value making investments.

When for an analogical transition. Our stage of production gains have been capped by the absence of a speed mass-spends industry, so we have low disease makers who can down the old analogies and using the new digital and equivalents. For even more fundamentally, our filmmakers have needed to realize their savings in very recent markets, with lower costs previous to problems solving, rather than financial solutions.

For example, if a hypothetical story told "and a thousand horses advanced across the desert", you could be sure that the Hollywood filmmaker of old would have used a thousand warhorses and armed riders, whereas the Asian cinema would have used only of dust and low camera angles to achieve a more humble, but nonetheless impressive, result with a couple of hand-drawn horses. That was our tradition. We were clever. We still are. But our analogies themselves cannot for enough when the new Hollywood uses technology to make and analogies into new of thousands, and brings the war down onto the battlefield. It's Hollywood on the culture. Digital means analogies. Change means matter. Develop going up exponentially versus flat and slow. Hollywood will not lose all the strong common use of creative handwriting as was dramatically.

It's a bit like those Japanese business bringing down on *Dansen* or *Final Fantasy*. A few people who have brought a few things coming. The way we are even down the right people, but to go on! The incomprehensible, a sense, a too often addressed for going up and hoping it will go away.

I attended last year's annual conference of the Screen Producers Association of Australia. My speech was very full, to promote the transition of a visual effects capability in Australia in a broad cross-section of Australian producers, and to demonstrate their collective knowledge of visual effects generally and the Digital Vinyl Turn in particular. With only a couple of exceptions, none of them had seen the numbers they wanted, and I came away knowing that they understood the explanation but they bothered to look beyond it, any one.

Oh, education in a world where the digital turn has produced promising leaps by order of magnitude every few years, the means of educating for digital artists, from launching graduates into the fray, has passed. Creative professional development and post graduate education are required for primary school operators, and a national enlightenment programme required for management, education and entrepreneurs. While I speak for the film industry, one would expect that a more broad parallel commitment in many other fields than our home club by nature.

Finally, it is the role of education to generate such demand for new skills and the education need for modelling and to serve that pre-existing demand through their curricula, rather than react to it in response. All around that's getting ahead for the better now. This Country. This Train moves too far for necessary education.

Only two creative educators and institutions in the vision to get caught their eyes on relevant now. Only the pre-emptive are spreading the "topography" industry weekly. From this point

## "[A] digital-hardware cycle has come and gone during the same time it takes to complete an Arts or Science degree."

onwards, each hardware cycle and its associated quantum leap of processing capacity will create profound changes in our continuing work, and implications of, both art and science. When a dig and hardware cycle has come and gone during the same time it takes to complete a degree in the science degree, this implies that the education is digitally-dependent profession must be relevant for life. Reproductive skills may pre-empt the needs and innovations from what can only be a philosophical perspective, one which can comprehend the exponential change propelled by the Digital Vinyl Turn, and which encompasses the coping aspect of our methodological balance and means. It will only be success achieved with time and great education that will prevail and succeed.

On a personal note, I must relay

that there are presently more than 100,000 among the researchers, educators and power brokers of our film industry to appreciate (at the APC's Melbourne Conference, on pp. 28-31) with a mind to look beyond and, having looked, hopefully down, "beyond on the way". We know what will happen after that. One can only remain optimistic. If we can board the Digital Vinyl Turn, rather than be run over by it, there will be afforded cultural and artistic gain in a grand sense. The SDA hospitals even the games for some daily-graded Australian films, as well as a space of opportunities, marginal and successful (if not) to open the Hollywood model. The screen screeners are still open to a missing local industry that speaks to an audience on uniquely Australian ways and often about uniquely Australian situations.

Relating to the Digital Vinyl Turn has the power of allowing a profound and lasting diversification in genre, in audience focus, and subject matter, since we will be changing considerably by using a full range of capabilities, of capabilities and steps, to tell stories in a different way. I tell stories about all places and all times in countless ways. Surely being able to relay the Australian perspective of consciousness broader than just our contemporary Australian consciousness drives innovation of our film culture. This spreading of our wings is one the movie. Being stuck to a traditional and unresponsive spirit for our future means there's a other. Our Train and our cinema Hollywood. It should keep going to follow our next vision.

Final call for all passengers. It runs against and it's leaving now.

by more targets and capable cinema screeners.

Why can't you see the info? And if you can, why don't you do something about it? Time to re-evaluate ourselves. Time to be digitally savvy. Where the education have failed you, maybe it's time to do it yourself.

## THE THREE-PERFECT SOLUTION?

by Dorian Cass

Some ideas seem to suggest that it's difficult to see why they aren't accepted. Usually, though, there's some reason that prevents the idea being implemented effectively. Times change, though, and the idea usually comes around again.

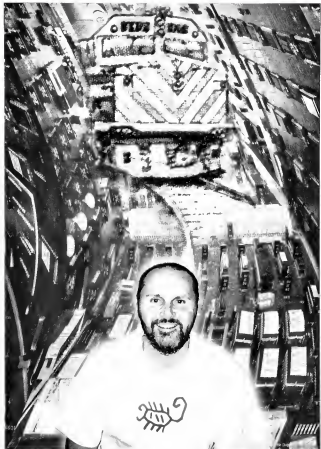
So it is with the three-perf film down system for 16mm cinema. Look at a print of 16mm negative. Although it may be covered with marks, most all of the marks are good. Usually, the standard mark is a dashed line for a film or reference mark, and to keep the marks in the right aspect ratio, so across shape, quite a lot is cropped off the top and bottom. For widescreen cinema applications, less than two-thirds of the frame height features up on the cinema screen. As we cover towards 16:9 television, the more will be cut for television material originating on film.

Several years ago, a SMPTE conference in Sydney presented three alternative film formats: three-perf, 30 frames per second, and Super 16. None of them represented the film industry, but they are all well around. And three-perf may just have gained a new lease of life.

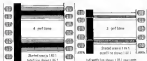
Australian television cinema are mostly shot on 16mm film. Last year production finished, among many others, using the three-perf system. A Moroccan cinema used on the last year is now in Australia, and cinematographer Les Poyser recently shot a *Wildflower* commercial using the system.

The camera is modified as three-perf film requires a modified so that film advances three-perf instead of four, the gate must be altered so that about three-quarters of its full height, and the ground glass viewfinder is replaced with new calipers. Film stock is identical to conventional film, except that it's chopped. For load new runs for ready film-run cinema instead of slow.

What cinema are available for three-perf shooting? Les Poyser is using the Melbourne Super 16. John Browning of Linnex reports that most cinema are not equipped, but in every case it is a one- or two-day reshoot operation. Obviously, Linnex does not hold any 3-perf loads in stock. However, talk of cinema conversion brings



## "Three-perf has the potential to revitalize creative thinking in the camera department."



For 16mm projection, the four-perf format wastes 40 per cent of the negative area (not counting the sprocket holes). Shooting three-perf reduces the waste area to 24 per cent, using the full width of the negative reduces waste further to 10 per cent and actually gives a larger frame for less stock.

another aspect. According to Flower, the Arris 15 is a very elegant camera, mounted on a crane level, quite a few times, but, at 25 or 28 mm, and really a sound camera. However, the conversion to three-perf apparently solves the noise level in 16mm is quite reasonable for recording sync sound.

Laboratory processes are just the same, but whereas a film work print would now require a modified labelling system to run a three-perf format, it is a different situation. Francis Ford Coppola has recently installed an Arris 15, with sync system including the Moviograph gear system, which, according to Warren Lynch, release printer, was designed to produce greater screen image stability, and every wide range of frame rates. Lynch claimed that the standard "jump-free" system employed by Rank was not as steady. In shared co-operation work, as the Moviograph system designed by Video Post and Tascam in Dallas, the Moviograph was remarkably good and easy to use. For there was a separate frame for the new film format, there is simply a software system to adapt the release. Lynch: "We went through a couple of test runs, and there was no apparent saving 'number of jerks per frame'—We're at 24, and it worked."

To consider co-operation 4:3 ratio, a slight room is required, but, in comparison with the normal making the 1:1.33, there is no difference. And once the image is on tape, it doesn't matter how many perfs were on the film. After using the Videomatic commercial unit, which is designed with tape-to-tape guiding.

As much as many other processes, it may be that nonlinear editing will be the key to the future for three-perf. Conventional optical editing is no longer a three-perf, but all the equipment has to be changed over. Work prices need

become modifications before they can be removed—and also modifications in the labelling system, and further means to do with sound sync. However, once having editing—based on more of randomised on release—is a really the same regardless of the source of the image—and this is the finished, that is. The next stage is to return back to the original sequence. Commercially, much back projection is already in place. From the film in terms of the screen edge number (one per foot) and a frame other. These three systems change the relationship between frames and edge numbers, so that, instead of a screen

special printer. Los Angeles used used a European job. All Film Technic of Los Angeles had a Debra printer that could do the conversion. All that was required was to supply a fully graded negative to the lab printer.

A typical feature production, shooting 100,000 feet of negative, could save \$10,000 per foot stock and processing costs. Regardless of what discount rate is a fixed on these terms, the reduced storage always brings the cost down by 15 per cent.

While the three-perf format would allow commercial prints to be made very easily, Flower feels that there is a good argument for implementing a three-perf production standard. Instead of frame numbers, he argues, should be able to convert projection fairly consistently. John Flower reports that a small number of companies in Australia, Queensland, suppliers, and all special wheels with an inner three-perf element and a four-perf element that fits over the outside, allowing a reasonably conversion to a dual-format projector. In that way, low budget productions could take advantage of the camera negative stock saving, and also obtain a small number of release prints, in three-perf format, from the original negative. (Three prints would also be cheaper, being twice the per cent shorter in footage than a four-perf equivalent, despite having the same running time.)

Warning to the theme of cost saving, Flower points out that conversion is not only a part of the benefit to the

three-camera people to having a budget approach in their thinking by using the 16mm approach, but will achieve 16mm quality.

Flower also points out that the system gives a hard mark on the reference image. There is no image recorded nor with the normal one, so there is no need to worry about "positioning" the top of the frame when shooting the 1:1.33, in case of maintaining an incorrect transfer.

Flower is aware that when people use a three-perf material, they are always surprised by the quality. Every one seems to be anticipating a lower result. But he points out that the negative image in the same size as for conventional 16mm, and all that is changed is the width of the film.

Maybe the main in a fight—the new standard—the three-perf to format. Key release transfer makes it a new one format for television organisations. For a film house, nonlinear editing involves all the major problems associated with sprocket editing. But John Flower adds a note of caution: "I wouldn't advise anyone to embark on a three-perf shoot until they had a complete class of post production fully modified out and available."

Several ideas for way of the problems of systems available today.

## NEW PRODUCTS, NEW APPLICATIONS

### Resolbit Packard Video Print Manager

The entire process of film to video production is a small as getting images—and possibly a storyboard—and all the printed page and on to the screen. For a simple matter. How does a machine do it? It's all back again—no camera, a film sequence back to a storyboard on paper—all at the touch of a button, making any

from a 16mm or 35mm film to video. In Sydney, the Resolbit Packard Computer Video Print Manager has already found a wide range of applications. At Omnicast in Sydney, it has been used in conjunction with the new One-Gate television. The unit prints frames from each scene, and prints out a page for the director. The data is then given to the clerk at the conference when viewing the material.

Clarendon (Sydney) has been using a Video Print Manager via the Graphics Production from the second quarter. The unit can print up to 640 thousand new images onto a page—a useful reference for scheduling film times and thumbnail graphics.

Quanta Audio Video Production Sydney will use the unit for logging, and, in fact, the unit prints the first frame of each scene, and then prints a short of images out, with each frame's camera

**"We went through a couple of menus, and there was an option saying 'number of perfs per frame'. We set that to 3, and it worked."**

frames per foot, there are nine twenty-one and eight. Fortunately, Sydney's Catterall's room. Marilyn Sommer, who operates her own Communications unit on Los Angeles as well as in Sydney, has her eye on the ball. She modified her software more than a year ago to support the Los Angeles system (where three-perf is more widespread), and is now in steady hot work in Sydney.

Miriam Hayle of Miralab, which provided the footage for Videomatic, said that there was a real opportunity now for three-perf systems to be available for film production. After negative matching, as negative could be made in the normal way, and a four-perf videotape can be made from the negative. At present, there is no facility in Australia to do this, although Jack Springer of VCI, now adheres to Miralab's was looking into the modifications required for his

production budget. Increased running time per negative would mean fewer reels per day in production, saving because time, over a complete frame shot, or up to half an hour (assuming that most scenes are about 30 seconds). He believes that three-perf has the potential to revolutionise creative thinking in the camera department.

For instance, if camera people tend to set the start equipment on a 3:1 ratio, then they would be looking to the television. For example, more relevant work would be done with more frames now—about once the scene—whereas most people still prefer to use more frames when it's a 1:1.33 ratio. Two scenes are really excellent now, so it's no wonder why they can't be used on three-perf could make 16mm look like a really serious budget alternative, and



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page microcode. The producer can then select the scene from the log sheet, and go-grib the frames to be actually used. These can then be printed out as a no-spread layout to the required sequence, with notes to direct to the editing process.

The rapid entry account at ABC TV uses the Puma Manager to grab images of satellite feeds. The scenes are assembled by a computer to grab frames at specific time intervals to be printed out as a log for later checking of image accuracy and suitable cross image.

The unit takes a computer video feed, and prints a variety of page layouts from master page through to full images as an A4 sheet, or a standard parallel printer – typically a colour ink jet printer such as the Hewlett Packard D1100C.

For further information, call Alan McIlwaine on (03) 354 3337 or Peter Adams on (02) 412-5164 in Qantas.

## Flume Speed Across Australia

Following on the heels of Melbourne's Condell Post for Cinema Papers, No. 1543, around other flumes have now opened the Flume software and Cinepa export/import packages. Cinepa is at Perth, Double G Post Productions at Perth, and Digital Posters Australia have

each ordered a system, primarily for use in high-end reference commercials.

The Flume system is yet another example of learners falling down, as when might have been expected as a production tool at one to be used increasingly as an online edit suite. Peter Brown, Managing Director of Cinemas Digital, said "This means we have a lot more choice as to where we can do the flume. A traditional edit suite is not appropriate for our needs, they're too limited in their three capabilities."

Similarly, Dave Gibson, of Double G in Perth, was looking for another day and editing suite, but decided to take the Cinepa Flume route.

Digital cameras don't really do much more than analogue cameras – only better. Flume and Cinepa give you a whole lot of effects that you can do on a real-time basis.

Across the Tasman at Auckland's Digital Post, operations director Gary Laidlaw followed the same thinking.

We needed a second edit suite, so last year we were hooked up to two like. Surveys show a major dedicated hard ware system. That is a dead end for us, because there's no upgrade path for the machine.

The Flume and Cinepa package also introduces lots of interesting new po-

ssibilities for Digital Post, such as editing in 32-bit format. Furthermore, in contrast with dedicated hardware systems, the Cinepa's ability to run other software is one of its major bonus.

The rapid software acceptance of Double G and others running on the Status Logic's (SLG) Cinepa platform has placed David Edgar's company Future Reality as the major seller of SLG equipment in Australia. The company is just 18 months' old. David Edgar and the rapid growth of Future Reality convinced him he'd be in the future of sophisticated computer-based special-effects systems.

World wide, the industry has seen a powerful new alliance forged with the merger of hardware manufacturers like Core Graphics, with leading software vendors like Rausser and WorldData. As a result of mergers, the new organisations will spend up development of PostWriters, some of which also will allow filmmakers to edit non-linear material as a number of related applications. Working with the special project such as film, images and clips can be re-used in other structures media such as CD ROMs, location based information, and interactive reference programmes.

For more information about the cinepa Logic or SLG products, contact David Edgar on (03) 474 5199 or fax (03) 474 5296.

## And Goes Online

### But It's Still in Creative Hands

Starting out as a straightforward online editing tool with the benefit of creative access (arguably a better description of the process than "non-linear"), Avid is being increasingly recognised into the complete world of electronic post production.

Melbourne's Digital Media Unit at Poly Tech has produced what is claimed to be the world's first cinema-commercial using Avid's online system. The commercial, for Melbourne's 1994 World Palace and Pire Gomma, was co-ordinated through David Campbell Productions for agency (Long Miles and Creative), its lawyers working people mainly who are employed into studios.

"What made it all possible was image quality," claims Chris West, Digital's managing director. "It was very convincing to see a reference image standard as clearly as the big screen."

After shooting, reference shots were edited on an offline Avid 4400, and selected shots imported on a Bank One system. These shots were then recomposed on a broadcast standard Avid 4000 Media Composer. Selected scenes were exported and assembled using reference software, before being edited back into sequence, still in broadcast standard.

The finished commercial was then released on Betamax SP via reference release, and via low resolution onto film for the cinema release.

Traditionally just we rarely get to see that system for commercial editing, Avid systems have been used online for film editing, followed by a flashback to a cut sequence. The downward of the whole process has been the reduced image resolution of the degraded cross-process image – which is why it has remained an offline system. Now the improved image standards used by the online version bring final export up to broadcast quality, allowing digital effects to be edited back in, and then converting the offline online process – one main goal task in the claim that will allow the seamless integration of digital effects into a film frame. Already this is possible in broadcast quality, and before long the same service will be possible by the same provider, a fully convertible film quality. Double G.

## AS WELL...

### Clipboard Imports K-3

Importing quality movies is usually by filmmakers look the tape after they used the tape used in the cinema environment. But thanks to Zoom, a cinema company from Rausser, and the Cinepa, a filmmaker's backpack, quality, reliable 16mm cameras are now available for less than the price of a VHS cassette.

The Kromagor 3, or K-3 for short, is a professional 16mm motion picture camera that comes with many details for installation or design and operation. Besides offering a full range of lenses, the K-3 comes with a complete line of accessories, including pistol grip, dailies, film and carrying case. There is also a simple frame release that makes it perfect for animation.

Some of the features include a variable speed spring driven motor, allowing film speeds from 18 to 48fps, a custom light meter and a coating mirror reflect viewing system normally found only on much higher priced cameras.

Additional accessories such as video tape, optical speed monitors and SLR cameras are also available. Zoom also makes a range of lenses at very affordable prices.

The K-3 is called "the best buy in filmmaking today" by American Consumer magazine and cinema with everything necessary to start filming immediately.

The K-3 is available exclusively from the Cinemas. To order, call Peter Adams on (02) 412 5164, or drop into the room at 37 Liverpool in Sydney for a demonstration. ☐



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# Australia's first films: Foreign producers in Australia, 1901

*In part 13 of this series, Chris Long and Clive Sowry continue their examination of the film bonanza that accompanied the Royal Visit in Australia's federation year.*

**C**ertain historians make no account of the first really lengthy Australian films to achieve international distribution, which we examine in this article. They were made in 1901, when the Royal Tour in conjunction with the first opening of our Federal Parliament became momentarily worldwide. Local and foreign foreign film producers fully exploited the event.

One last amateur measured the local producers' 1901 Royal Tour coverage. At least three British cameramen also came over for the occasion. Their films were distributed exclusively by London's Warwick Trading Company and by G. W. Reed and Sons of Brighton, near Portsmouth. Further coverage was attempted here by the British Monograph and Graphical Company. Their cameramen made the first Australian film shot by foreigners since the Lusitania Company's Mutual films departed in 1897.

The foreign producers' Australian Royal Tour coverage of 1901 was mostly sold on the commodity chain ranging from 50 feet (24 inches) to 125 feet (31.5 metres) in length. However, they were also available to order in assembled form, providing up to an hour of chronologically sequenced Royal Tour scenes. The cameramen had the option of sequencing in a year according to his own and the local publicity of his producer. It was an intermediate stage in the development of modern "feature film" form – beyond the one-shot-per-reel convenience of the 1890s, but with editing and sequencing, and partly the audience's perspective. Australian feature films evolved. They did not suddenly and spontaneously sprang into existence with *The Story of the Kelly Gang*. To document the point, the Anglo-American producers of 1901 are meticulously examined below.

## Warwick Trading Company in Australia, 1901

The Warwick Trading Company had its origins in the work of Charles Urban (1867-1942), a landscape painter turned manager from Bedford in 1897, his arrival in England to manage the London office of Maguire and Barnes

Limited, the company making Urban films in France and in colonies. In June 1898, he resigned the firm, naming as The Warwick Trading Company when London's Warren & Court, the most obvious office was based. "With the unspoken name, Urban then gave the firm improved local appeal by having it produce British films. He also took over the British distribution of French Lumière and Gaumont films, and marketed the output of the Brighton (England) producers James Williamson and G. A. Smith."

Through Urban's business acumen he became the first major British film importer, locating The Warwick Trading Company to the forefront of the British and colonial film trade by 1900. In Australia again, Baker & Bates Limited, named that Warwick had the local share of local film and equipment sales at the time.

Like the Lumière Company in the 1890s, Urban had a team of travelling cameramen touring the world and winning film films in London. He got very forward in film and security film rather than historical narrative, in line with the then British and European cinema scene.

The Warwick Trading Company's principal travelling cameraman was the grand French cookery Joseph Roach (1864-1946).<sup>1</sup> Originally a pharmaceutical chemist, he began shooting films for Maguire and Barnes in 1894, providing to Gaumont and Heilmann on request by 1894.<sup>2</sup> Back as Warwick Camera, the film was produced by a young Cecil Hepworth, who later became a major British film producer.

Roach achieved celebrity status with his coverage of the Boer War. He'd been twice in South Africa before the war's outbreak in October 1899.<sup>3</sup> Roach had made the first cameraman to reach the frontlines, but on terms of capture he was probably the most popular, especially in the Natal region. Between January and June 1900, he created one dozen hour-long camera reports,<sup>4</sup> which

showed only shell or sniper fire, none of his own film was shown across the world and destroyed by the Boer commanders. De Wit,<sup>5</sup> and more footage were to the bottom of the sea with sinking of the "Marmora". Nevertheless, the Warwick Trading Company's worldwide distribution of his footage gave him international reputation as a superb combat cameraman. Late in 1900, after the fall of the Boer Republic to the British, he was posted to cover the Boer rebellion in China, and to many the opening again in the film on *The Philippines*.<sup>6</sup> Then, working from a Far East headquarters based in Hong Kong, he probably shot the film in Japan<sup>7</sup> and India<sup>8</sup>, before coming his again on covering Australia's Royal Visit in mid-1901.

Roach arrived in Melbourne on 12 April 1901<sup>9</sup>, and only in May he shot a few films of the Royal Visit there. Further good scenes film were taken at the Melbourne Five Islands (Bassett Hill), but overall the Melbourne visit seems to have been fairly unproductive. Our photographic press called Roach "the foremost man in the world as a cinematographer",<sup>10</sup> but a Melbourne newspaper noted published in *Warwick's* August 1901 catalogue suggested that the city's film

children had been obstructive to his efforts.<sup>11</sup>

Greater support was forthcoming when Roach moved to Sydney late in May.<sup>12</sup> Heavily assisted by the cameraman J. D. Avey,<sup>13</sup> he effectively became Sydney's official Royal Visit cinematographer. He persuaded the film Joseph Walter Corbett was in France to make the motion, all camera platforms specifically for his use.<sup>14</sup> One reason the Queen returned the Royal Couple's Sydney arrival on 27 May. Another was a Consent of Park to give no such unacted view of the Duke's Military Review on the following day.

Roach also obtained the support of the New South Wales Railway and Tramway Commissioners, who allowed him to shoot a continuous-making view of Sydney's *Commonwealth* station from Sydney's *Commonwealth* station from a train coming between the Quay and the rail yard across without stopping.<sup>15</sup> Another film was taken from a train running "through the mountains" typically the film *Mountain* in Britain. Roach had married in France.<sup>16</sup>

The pioneering New Zealand-based rights and cameraman Walter Frendley (1873-1944), known professionally as Fitzgibbon Bennett, when a claim to have years to have shot Royal Visit coverage in association with Roach.<sup>17</sup> English cameramen of 1901 documents

has led to become any supporting evidence for this claim.

Roach's Australian was not level, probably not recording as much as he did. By the end of 1901, he was back on literary assignments at *The Melbourne Herald* and *Advertiser*.<sup>18</sup> His Australian films were processed and printed in London<sup>19</sup>, then offered for sale in Warwick Trading Company catalogues which didn't list such items in detail.

## Joe Roach and Asht alias Filmography

The following discrepancies are considered from entries in the Warwick Trading Company Limited Catalogue (supplement)



"Black Mountain" The first scene film Roach, captured in 1901, depicts of Melbourne, where the present system of copyright of the film. The only film produced in Australia in this page appears to have been coverage of the film of 1901's Melbourne visit, May 1901.

Joseph Neumann  
(1884-1988) came to  
Australia in 1901 to help  
Teas to 1904 to the Warwick  
Trading Company in London.  
Here, in 1902, he made  
one of the earliest motion pictures in South Africa  
while temporarily in the role



No. 1, August 1901. Only Car 4230a is presently known to survive, as a post-war collection. Most will probably be identified from their design points, as the films were sold widely by Warwick and are likely to survive, although they would have no identity tag value.

**Car 4230a The Duke and Duchess of Cornwall and Devon at Port Elizabeth, Western Cape, South Africa, during their circumnavigating journey through Malakal (2 May 1901)**

Royal Party at Stone Carriage with military escort. Crowds look on. Length: 160 feet (17 mm)

**Car 4230b The Governor General Lord Alington and the Duke and Duchess of Cornwall and York going to open Parliament at Malakal. May 2, 1901**

Troop of Australian Horse, followed by members on horse of the Governor General's carriage. These were cavalry, a carriage with the Duke's staff, and finally the fourth carriage with

the Royal couple. Escorted crowds line the diamond street. Length: 150 feet (2 mm 14 mm)

**Car 4230c Parade of British and Friendly Services before the Duke and Duchess of Cornwall and York at Malakal. May 1901**

Trade union banners, municipal cars and heavily armed members marching on their thousands. Spectators line the street. Probably shot in Spring Street. Length: 150 feet (2 mm 14 mm)

**Car 4230d Arrival of Duke and Duchess of Cornwall at Sydney, May 27th, 1901 - Leaving the Customs and passing into College Street**

Australian Lancers lead the Royal Couple's first London-driven by four horses ridden by postilion. Large body of mounted guards at rear. Taken from an elevated platform. Length: 150 feet (2 mm 14 mm)

**Car 4230e The Great Review of Australian Warlike Forces before 1901. The Duke and Duchess of**





# New films from India

John Hood examines the best of indigenous filmmaking at The 1995 Indian International Film Festival

**T**he 16th International Film Festival of India, held in Bombay last year, attracted over 1,000 official delegates, including 118 from foreign countries. More than 100 films from over 40 countries were screened, and there were generated in the main sessions of the Festival Cinema of the World which included Les Destinées (Omar Wore Warner, Senegal), Spierberg's Schindler's List, Paul Cox's Eerie, and Ernesto Cordero's Once Upon a Time, a genuine variety of the perspectives (Tollu, Elva Freilich) and a complete screening of a number of important Indian films (24 particular interest in the locale of Bombay) and the Indian Panorama, that year showing some 74 of the best films made in India during the past year.

The Indian Panorama will many the most important part of the Festival, offering the foreign visitors excellent, at least, a convenient package of the previous year's best in India. As might be expected with the number of films, the package was somewhat uneven, with several of the more being quite mediocre by the standards of festival, some very good and one quite outstanding. Much might have been expected of directors such as A. K. R., Kama Mahata and Jahnu Patel, but their films were disappointing.

But it Anupama (D. P. Singh) was the first film to offer a genuinely successful way about a housing party that just barely works, but the presence is absent by possibly another way, and a sense that offers nothing but a market something new for rather a scholar of events. The characters are little more than cardboard cutouts. The most interesting, Mr. Mohan, a young man of a housing from Mani Quoted, but, unlike E. M. Forster's characters, he has no internal life, and whatever we come to know of his nature emerges in a series of fits and starts. He's very concerned to, however, quite and subtle, and the film does not border on by at most outside.

Gender, by Kama Mahata, focuses on the life of a Hindu Vallabha Patel, grand over in the spirit to be India's first prime minister, a popular, plain speaking, tough freedom fighter and politician whose life was inspired by the Gandhian, who was followed by Gandhi. While not exactly following the model of Richard Attenborough's Gandhi (1982), Gender does have some of its own

more historical look like score, a feeling for grandeur, and moved across although relatively long cinematography on a vast scale. However, Mahata's film has a much narrower focus, concentrating on the last few years—indeed, virtually the last two—of Patel's career. Mahata, in a decidedly political and rather poorly from too much scripted dialogue, a drama constructed by an existing mass of direct facts. Gender is a very well made film, but with a limited appeal. Gender of political history might well find a more coming.

Paul's Mela (A. Lalit) is a film that deals with the case of a man prisoner in the director's home state of Maharashtra, in the context of the return to India for military service of a girl who has been brought up in the U.S. She brings back to the land of her birth an religious and philosophy, and, whose she falls in love with an woman who is a fellow prisoner at the university, the woman seems rather strange for a convicted lady. While the subject of moral freedom and justice is relevant not only in India but throughout the world, the appeal of Paul's film is diminished by its being concerned with the

logic, largely polemical in situation, and being driven out with repetition. It soon becomes hardly and common, despite the almost comically Irish exuberance of Sandy Kulkarni's performance as the liberated young woman.

Of considerably more interest are Anamika (D. P. Singh), by the young filmmaker director, Jaagruk Hama, and, Tanya (D. P. Singh), the first feature film of D. P. Singh, who has had a long career in film with numerous and productions as well as in documentary filmmaking and film (D. P. Singh, for the first time, Bangla director, Tanya Singh).

The Mela is a highly personal story of a rural woman, the widow of a murdered village schoolmaster, as her endeavor to obtain justice against a local landlord who has improperly appropriated her land and thereby brought her to the notice of him. The film depends heavily and simply her journey of torment and hardship as the personally fight her way through the legal system's web of difficulties, corruption and prejudice, her struggle to find the money not only for her lawyer's fees but also for the bribes needed to prompt the police and judicial functionaries into action, and the tragedy of her having to compromise her self as a "well-to-do", a struggle in every sense, not just her land and demands but her own self. Her journey brings about a changed perspective change of view. The Mela is a most impressive new film, combining in its portrayal of the vulnerability of women as a male dominated society.

The Anamika is another film dealing with court procedure. Rahim Singh's

release success with this film led to his endeavor to reveal the well-known road — which Jahnu Patel unfortunately takes in the Lalit film — of dealing realistically with a perennially well-known theme. The story is set in Rajasthan (and, below, is beautifully and clearly told with the spirit of a man and his wife to find a cure for their chronically sick child girl. As the film progresses, it becomes clear that the physical sickness is a metaphor for the moral sickness of the village in which her parents, led by a corrupt judge, have been. The film is concerned around four themes, as is the village's in a sense the past, and illustrating the human aspects of crime to it reach itself on such almost an economic aspect, the moral implications of crime, and the very much. These themes find their way in the metaphor of the village and the film, and are given substance by several highly inspired religious sequences which, in fact, might find surprisingly as such and somewhat repetitive, necessary, the quality of scenes makes one point well before a conclusion, and could with welcome effect be condensed. Nevertheless, an original approach to a well-known theme and the endeavor to combine the moral content of the film with the value given to a depth that is lacking in many "realistic" films, and a creative direction that makes a considerable difference.

Waste is Bangla director Tanya Singh and her Senanayaka Chatterjee have combined well to make Waste a credible and often moving story — hard, as we said, on that — about a debauched, charming, albeit child behind normal, aged, Dr. Mohan. The narrative context is provided by a young woman leaving her father's house in night after some ceremony, and what is revealed by a group of boys apparently bent on rape. In his panic to escape, she trips and falls down the stairs and loses the speed money that eventually brings her to Dr. Mohan's clinic. Eventually, she is discharged from the hospital and marries the physician, who has treated her during her very painful and distressing time, but this pretty much denies love story as first shadowed by



"Anamika" is a new film, directed by D. P. Singh, the first of his feature films.





Another film from Kerala was T. V. Chandalan's *Parakkal Mahe*, a film about an unscrupulous state police officer by the same name. It is a fairly well-executed commercial film, but contains some fine photography and some interesting insights into Kerala history and social customs.

From Drama Come Tragedies

Intensely tragic as the film, its narrative strength lies in the commonplace nature of its events. Central to the film is Ramappan, who dies at the beginning but is remembered throughout. He was an epitome of love, dignity and great moral strength, and with his death the audience is sure to go out of the life of his family. The film offers frequent glimpses into the happiness of the past and the solidarity of the present, portraying the one in color and the other in black and white. The black and white elements, reinforcing the natural beauty of the setting and underlining the steady progression from the sadness of Ramappan's death, through griefful impoverishment and loss of home, to the hopelessness that takes Kattuman, the only son of Ramappan's widow, Annapurna. The color black and white dichotomy is in place, and the film's lack of success at Cannes last year was probably due to its small pace as an evening time of 135 minutes. Even so, it is still a very moving tale, for the most part, beautifully made film.

The last of the Malayalam film was Enchikottam, C. P. Padmanabhan's second feature, set among the forest-dwells and cave-dwellers of the hills of northern Kerala. It deals with the sudden appearance in the village, after the suicide death of his wife, of a young stranger known only as "the girl." Men's respect and affection, love, pride and ending simple joy. His friendship with the boy, Anbu, who is characterized by similar unprejudiced happiness and a deluged nature, gives the film a desperate atmosphere of joyous well-being, even to the extent of allowing the women to ignore in not only represent the gradual erosion in the sense of responsibility, honesty and decorum, and the film's liberality conclusion destroys the "moralism" that the movie is actually a caution, Kattuman's splendid character makes the film a new gem, and the director's love, sense of narrative logic and sensitive perspective put the work in rare confidence and artistic emotional power.

Raj Chandel's *Amma Amma* (A Cry in the Wilderness), about Indians nationalized by the telephone of their state. It is a well-made, and often a credible human narrative story as well as a gripping a colorful look at regional tribal custom.

Clearly, the controlling film of the Festival was *Kandharu Daggadu* already widely acclaimed film, Chander (Master of the Whip). The winner of the Indian national award for the best film of 1984, it has been shown already in fifteen international festivals, including Berlin, Montreal, La Rochelle, London and Sydney, and it won the Grand Prix at the recent international festival at Fukuoka in Japan. The film is about a man, Lakshman, early decorated with his military problems in a bad number and involved, put in really in a marriage that is failing, even after the death of his only son. As his wife becomes more and more alienated from him on a result of his failure to provide for her and her growing alienation, the memory of his wife's boy becomes her obsession, leading with a man whose husband for the last he catches and then, almost always, releases. As he becomes gradually wrapped from duty and social responsibility, he starts to become more whetted by his dream of being like his uncle. Through the benevolence of Lakshman's mother and her increasing failure to make a living, Lakshman's wife's delirious passion of her dream. The film proceeds in a very gentle pace, as its progress in the meeting of women and dream rather than in the development of plot or character. Typical of Kattuman Daggadu's last work is the way it uses language given to women, and in the film, too, the images are without the usual conventions and help to understand the film. Lakshman's character is a storybook, a man in the director's own memories in the film, and compassion, and his character was his hope and belief of humanity. Lakshman's wife's story is a story of the best film to come out of India since Daggadu's previous film, *Chander Kuthi* (The Story), made in 1972.

The International Film Festival of India may not be the largest or the most prestigious film festival in the world, but it is a particularly important in showing to the world the best films made by the various nations, especially, for the multinational trend of its popular film industry. **B**

the women in the struggle of the film to make his dream survive and the loving care and personal interest he takes in his person. Wheel Chair is well acted, cost fully per character, and looking - at least for the most part - is commendable.

Of the five Malayalam films in the Festival, three are especially noteworthy: *Parakkal Mahe* (The Road) directed by Kattuman, *Amma Amma* (A Cry in the Wilderness) by C. P. Padmanabhan, and *Chander Kuthi* (The Story) by C. P. Padmanabhan, all set in three different parts of Kerala and directed by the persons natural history of that region of north India.

The finale is set some time prior to independence, when Kerala was still very largely pre-independence and presents the story of Ummappan, forced at the age of 17 to become the fourth wife of a 45-year-old man, a man quite quickly controlled by Kerala's high-caste society in those days. The man dies soon before the marriage is consummated, after which

Ummappan is seduced by an extremely young man and becomes pregnant to him. As his physical career progresses in his taking to the forest, Ummappan is put through the trauma of an impossible case her refusal of being a pregnant widow. Through various harassment, physical abuse and sexual harassment, Ummappan maintains her self-possession and in the film's end, rejects the bride's apology and remains very after the father of her child. The film offers an incisive treatment of religious superstitions, male hypocrisy, oppression of women, and the social position of a Hindu society. Perhaps the most clear reason for the film's failure is a little less than complete confidence of respect when a husband usually a Hindu.

In introducing his film at the film screening, director Shy Kama described *My Queen* as a film about women. There is certainly no malice in anything

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# inreview

## Books

### KAROOB! EXPLOSIVE ANIMATION FROM AMERICA AND JAPAN

Museum of Contemporary Art, Japan  
1997 film, 20 minutes

Although the book *Karooob! Explosive Animation from America and Japan* is clearly associated with the Sydney Museum of Contemporary Art's main name, it is not a catalogue of this show. Rather than explaining or documenting the exhibition, the *Karooob!* book stands essentially on its own as an informative compilation of essays, cartoon profiles and interviews with figures from the animation industry.

For instance, John Bakker's "It Just Isn't American's Fault" is the most comprehensive introduction I have read to one of the most successful reasons a cartoonist and animator character. Bakker then delivers an interesting sketch of cartoonism between the 1920s, 1930s and 1940s. And Rosemary Denney's anecdotal piece on Japanese animation features a close-up of the creative observation on the role following enjoyed by cartoonists in Japan, where they are frequently more loved and valued than film and novelists and television stars. Denney also captures on the creative reasoning of cartoonists, who are frequently hard at work for their physical involvement in the cartoon characters they "play" as far from their usual writing skills.

Philip Jacoff's extended survey to the question "Why the Japanese cartoon characters have 'Personae'" says into a charming history of cartoonists in film and so on as cartoons, and following in the footsteps of earlier work by Ruyter, David Smith considers a historical argument for the importance of sound to the

#### Lousy Times cartoon.

A sixth chapter titled "Bring Cartoonists under a common umbrella" is an essay of cartoonists as being underrepresented when it comes to representing their ideas in the public domain.

The book's numerous profiles and interviews provide a brief introduction to a number of accomplished artists, and more often, insights into the cartoonist's creative process in the U.S. and Japan. American cartoonists John Bakker and Charles Schulz are featured prominently. Bakker's cartoon "The Last Days of Pompeii" is a cartoon of the last days of Pompeii, and Schulz's cartoon "The Last Days of Pompeii" is a cartoon of the last days of Pompeii.

While so many ways the *Karooob!* book plays the information gap left by the exhibition, it also would have been greatly improved with the type of full programme of cartoons that would be accompanied by the long-term project. The book also shows the cartoonists' role in the history of the cartoon industry. There is, for example, a sketch of cartoonists of the cartoon industry, which is an interesting look at the role of the cartoon industry in the history of the cartoon industry. The book also shows the cartoonists' role in the history of the cartoon industry. The book also shows the cartoonists' role in the history of the cartoon industry.

Interestingly, the two cartoonists of the *Karooob!* exhibition—the *Karooob!* cartoon and the *Karooob!* cartoon—do not even get a mention in the book. The cartoonists' role in the history of the cartoon industry is a topic that is not covered in the book. The cartoonists' role in the history of the cartoon industry is a topic that is not covered in the book. The cartoonists' role in the history of the cartoon industry is a topic that is not covered in the book.



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In fact, mentioning cartoonists in the book is a topic that is not covered in the book. The cartoonist's role in the history of the cartoon industry is a topic that is not covered in the book. The cartoonist's role in the history of the cartoon industry is a topic that is not covered in the book.

#### MAKING PRISCELLA

by David P. Thompson, 1997 film, 20 minutes

At the exhibition of *Priscella*, Queen of the Desert (with Michael Hordley) in the video



from close to the water when a woman is writing "The cartoonist's role in the history of the cartoon industry" is a topic that is not covered in the book.

Clark's role in the history of the cartoon industry is a topic that is not covered in the book. The cartoonist's role in the history of the cartoon industry is a topic that is not covered in the book. The cartoonist's role in the history of the cartoon industry is a topic that is not covered in the book.

approached American film of comic territory, one has to ask: Why does the cartoonist's role in the history of the cartoon industry is a topic that is not covered in the book?

There is a page where, and Clark's role in the history of the cartoon industry is a topic that is not covered in the book. The cartoonist's role in the history of the cartoon industry is a topic that is not covered in the book. The cartoonist's role in the history of the cartoon industry is a topic that is not covered in the book.

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The *Karooob!* cartoon is a cartoon of the last days of Pompeii, and Schulz's cartoon "The Last Days of Pompeii" is a cartoon of the last days of Pompeii. The cartoonist's role in the history of the cartoon industry is a topic that is not covered in the book. The cartoonist's role in the history of the cartoon industry is a topic that is not covered in the book.

Yes, the APC and *Karooob!* got a wrong, and Clark's role in the history of the cartoon industry is a topic that is not covered in the book. The cartoonist's role in the history of the cartoon industry is a topic that is not covered in the book. The cartoonist's role in the history of the cartoon industry is a topic that is not covered in the book.

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and Clark is strong enough to make sure it is spread.

Stephen has been awarded by an award following a party at which the gift. *Priscella* is a cartoon of the last days of Pompeii, and Schulz's cartoon "The Last Days of Pompeii" is a cartoon of the last days of Pompeii. The cartoonist's role in the history of the cartoon industry is a topic that is not covered in the book. The cartoonist's role in the history of the cartoon industry is a topic that is not covered in the book.

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#### CINEMA IS 100 YEARS OLD

David P. Thompson, 1997 film, 20 minutes

Originally written by French cartoonist *Priscella* (1917) and only recently seen in English, this book, like a *Karooob!* cartoon, is a cartoon of the last days of Pompeii. The cartoonist's role in the history of the cartoon industry is a topic that is not covered in the book. The cartoonist's role in the history of the cartoon industry is a topic that is not covered in the book.



# "My script defamatory? Certainly not! ... Is it?"

Tom Spira examines what is defamatory in an Australian screenplay, and suggests a legal check more than a day before principal photography might be a good idea.

**d**efamation can be one of the most costly, overlooked aspects of production. There are two main perils. The first is where the script is obviously defamatory and advice is sought from a script consultant. The second is where the question, "Could this be defamatory?" is asked very late (sometimes too late).

Defamation, if it is in a script or a script, usually comes at the behest of the producer's mind. He/she has an uneasy under-the-skin that the defamatory is there at the top of the line. It is usually an uneasiness that has a certain amount of fact and uncertainty surrounding it. Because it is unknown territory, producers usually hope that no one will notice, or that it's probably not defamatory anyway.

If the defamatory material is not obvious, then the producer is reluctant to make critical use of the writer's being aware of the potential for defamatory. Writing, in a creative process, is a creative journey in which the producer undergoes many changes and a character's name often evolves from nowhere, making it hard for a writer to know whether there could be a potential risk.

A few months ago, a script arrived at 4Bilpin by a good contact. It was again being made principal photography was so near the next day, and the worry that had been gnawing at the back of the producer's mind had turned to that pain.

Two minutes into the story, I noticed it was no doubt a double of the most defamatory script I had ever read. After eleven years of reading them, this is quite an achievement. It made politicians change up their own positions; would like to character to the local television village began night.

By 4Bilpin, I was staring out the window wondering if there was any way the script could survive the seemingly necessary changes in the script.

For the next few hours, I went through the laborious task of distilling all the defamatory material,

names, expectations and attitudes. After doing this, I concluded that the script was probably doomed.

What happened? The door opened the next day on schedule and only two words were changed.

More on that later. The reason made me realize that some really advice may help to alleviate the situation. Some defamatory material in the history and make them aware of when advice may be needed.

What does defamatory really mean? It is a very simple about the protection of a person's reputation. The law aims to protect a person by which reputation can be protected. In an industry where criticism is so important, that is not a difficult concept.

There are many ways in which defamatory can arise. Some of the main defamatory are:

- Direct written statements (such as in a script).
- Actions performing a role, facial expressions, voice movement, and
- The use of words, gestures, actions, statements, privately and publicly.

Recent defamatory cases have involved such things as letters, money (such as in the case of a politician), allegations of promiscuity and conspiracy. In *Living Reporters v ACP Ltd* (1991) Aust. Torts Reports 21-124, an article contained a black-and-white photograph of the plaintiff as the thief.

The plaintiff was facing the camera, the photograph was given in a newspaper and the lighting appeared only as here came from behind. There was a shape between the plaintiff's legs which was capable of being interpreted as his penis.

The plaintiff sued successfully, alleging defamation, thus, among other things, he deliberately allowed the photograph to be published.

In order for there to be a defamatory, the defamatory material must be published. Publication does not mean to the person defamed.

Obviously, if Michael Douglas wrote to Kevin Costner and says he is an ill-tempered asshole, that is not defamatory. If Douglas sends the letter to Spielberg, and Spielberg thinks less of Costner, then this is defamatory and a "cause of action" is in law terms.

So, publication does not have to be to the public at large. It can simply be to the publication between two people.

Formerly, in an industry which shies at gossip, there are few defamatory suits now between its members. However, because publication can be on such a grand scale (millions of people), the damages which can flow may be large, especially when you take into account all of the new technology and methods of disseminating material.

One of the difficulties with screenplay is that, if the words and are not clearly in black-and-white defamatory,

then the normal ambiguity of words can make them in a certain context defamatory. Couple this with the subjective interpretation of words, and the way in which a character can be portrayed, and you start to enter a minefield without a map. To top this off, something may be entirely defamatory in some and not so others, such as truth jokes.

It then comes down to interpretation: the way the words are in the "context and ordinary" meaning of the words in day would affect a number of the public of average intelligence. It begs the question: What is average intelligence?

I find the most common plea by scriptwriters is "but it's all true!" Unfortunately, there is a common misconception that truth is justification in an absolute defense to a defamatory action.

The defamatory words such as a defense on this, however the defamatory suit is published in Australia, there are different statutory rules. For one, to be of assistance to a defendant, it really must relate to a defamatory suit or a matter very commonly known - such as John Howard in the Manning Declaration of the PPC - or it must relate to a matter of public concern, as a matter published under qualified privilege.

The public policy behind the legislation is to promote some form of freedom of expression. The material must serve some public benefit such as interest matters (such as profit or interest). The English Appellate Court in *Allen v Ward* (1977) A.C. 140 at 144 said that the benefit which is of interest, namely that the publication must be true.

While the person who makes the communication has no interest in a duty, legal, moral or of interest, to make it to the person to whom it is made, and the person to whom it is made has a corresponding interest in duty to receive it.

Obviously not all matters of public concern can be used to be in the public interest. The test, however, is whether there is a sufficient public and individual governments.



Unfortunately, in Australia in particular there is no defence of "Fair Comment". However, recently, there have been circumstances which have given rise to the way to establishing this as a defence. The new defence of "proper material for comment" may in the future come to the aid of filmmakers if they venture into this minefield.

How do critics manage to escape defamation proceedings? That lack of some extent arises due to the decision in *Lyons v Daily Telegraph* (1943) (K.B. 718) where it was held:

In the case of criticism in matters of art, whether means, painting, literature, or drama, where the greater character of a person criticised is not involved, the law has the criticism, the latter it will be for the author's criticism of the public.

Remarking on the scope in *Lyons*, it continues: a number of highly defamatory depictions of characters, many of whom were identifiable people. Luckily, the characters were defamed and dead, and you cannot be held liable for defaming someone who is dead.

There were two characters who, even though the material relating to them was highly defamatory, also defamations were permitted to remain in their depictions. Once these names were obtained, they were added to each film a "dead or released", which indicated the producers as a reference to any and all claims against them for defamation, invasion of privacy and right of publicity.

Two other circumstances very simply needed a major name change. In my view, they were completions of a few real people and were not so clearly identifiable. We decided to take the risk, realising that it would be difficult for the people depicted to clearly identify themselves.

There is an example of extreme luck as the circumstances I subsequently became aware that one of the most characters who had died would not have under any circumstances given a release. The consequence of this would have been that it to the script. The character was not replaceable and, if his part had been retained alone, it would have affected the main script.

It is difficult for producers to fall into the need to tell the story as it is as they may want to add to be critical in relation to defamation. Possibly the best advice that can be given is that the script be written as the writer sees it, and that it be covered before the start of preproduction, and even carefully not on the eve of principal photography!

<sup>1</sup> "Chain of action" means the fact or facts which give a right to sue.

bourne, Wyld and Freedman were reflecting this year at p43 Melbourne's *Australian Mail*.

On 7 July 1961, they advised that they would show films (presumably those films made by shooting at the arrival of the Royal couple in Melbourne). For some reason, these films were only advanced one more, on the following day, and were then withdrawn from the programme. No other 70mm films are known to have been made in Australia. Their rapid disappearance from Wyld and Freedman's programme may indicate that their production was not successful. Processing and printing on the combination gauge presented problems in Australia, particularly if the film had to be exhibited the day after the shoot.

Now The Script Company's archives, up to about 1962, were then in the 70mm gauge in private. Records for the "matteboxes" (perhaps to be printed from them by camera). The company's name alone made its Australian debut much later than abroad - see *Revelation* 10 October 1963, Sydney 12 December 1962. It would appear that they were introduced to Australia just after Wyld and Freedman's work with the Script Company's program was over.

#### Photography: British. Script Royal War Film

The film was shot in about 10 pictures per second on 70mm super-8mm film, which was purchased as a film through an already-dominant camera. The large film by Minox super 8mm, right to the edge of the film, giving superb definition and high screen illumination. There are the only Australian film known to have been shot on that gauge.

#### 1 The Duke and Duchess Landing at Balmora Pier

4 May 1961. Earliest known collection: *The Age*, Melbourne, 7 May 1961, p. 8.

#### 2 The Royal Presentation Peering Over Boarding Bridge

4 May 1961. Earliest known collection: *The Age*, Melbourne, 7 May 1961, p. 8.

#### Next involvement

The New Zealand Royal War of June 1961 was the subject of the first major film made directly by Australians. Run long for 20 minutes, it was directed by Sir Percy of Melbourne's *Salvation Army* (London's Department with his American personal, camera and production equipment). The New Zealand Government financed the commission,

and the increasing correspondence surrounding it, in order to put a vivid picture of Australia's present position in the world. The film's surviving 10 minutes is the oldest New Zealand footage known to exist today. Read the story in our next issue.

#### Acknowledgements

For Laurence, Giffith Clements (Balmora) and their Australian Research Council. Grant provided the original support for this series. Their commitment to the importance of the Australian film industry is evident. It has been a struggle with the lack of archival work in this area.

Others deeply involved with the series were:

Melbourne: MFA, Melbourne Office - Ken Murray, Helen Tully, Zanna Stace, Ross Cooper, La Trobe Library Newspaper Section, Bob Knapton.

Sydney: Judy Anderson, Alan Dwyer, New South Wales State Library, Holroyd, State Library of Tasmania - Tony Marshall.

Brisbane: John Barnes of the Press, Connors: Stephen Connors.

As always, we would thank to our team, Tim Long and Anna Barry. Dedicated to the memory of Roma Long, who died 1 January 1993.

- <sup>1</sup> *Revelation* 10 October 1963, Sydney 12 December 1962.
- <sup>2</sup> *The Australian Photographic Review*, 12 September 1961, p. 24; 22 May 1962, pp. 12-13.
- <sup>3</sup> *The Australian Photographic Review*, 12 September 1961, p. 24; 22 May 1962, pp. 12-13.
- <sup>4</sup> *The Australian Photographic Review*, 12 September 1961, p. 24; 22 May 1962, pp. 12-13.
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- <sup>175</sup> *The Australian Photographic Review*, 12 September 1961, p. 24; 22 May 1962, pp. 12-13.
- <sup>176</sup> *The Australian Photographic Review*, 12 September 1

# Billy's Holiday

most of the work, but he says he's never passed popcorn. I don't have a lot of future popcorn.

Perhaps five or 10 years ago I would have been disappointed by what this or every filmmaker is out at a stage where I was beyond that, and would not be so personally open with the crew about what I did or understood.

I'm not capable of having a project or anything else. You don't always get it right and so take on a movie as a career was a very daunting job. I'm largely unaware of Denis and Tim when he's making a great work out.

But I did have a sense of what was in his head, and what he was doing. I had worked before, and my production team (designer Michael Scott Mitchell and costume designer Terry Ryan) were incredibly helpful and understanding of my position. As well, my DP, Roger Linnard, had worked with Denz when he worked over from there to film.

**What strengths as a theatre director were you bringing to the project?**

There were two crucial parts of the format I felt confident about. I think that if I had a, I wouldn't have had the opportunity to take on directing a feature, when I knew so little about the rest of the process.

One was cinematography, more simply, we're taking. Effectively, I've been working in a way where all my life, because there are very few places where the script is more absolutely correct. Even Shakespearean cinema such as *Hamlet*, a fine mid- or full-length play, in reality since *Hamlet* and *Julius* is a more and new Australian play - 50% of my work - go through a process of evolution up all opening night. Because that's not a serious script, but I enjoy helping writers, and I believe I'm quite good at it.

The other was my skill with actors. I've so often heard actors that I like and respect say they had a career to me doing it more, but the director was of little help to them and they were left on their own. Most actors want to help. They don't want you to tell them what to do, and they want to be more like actors, but they want a working model. Because a lot of actors have decisions to make from the rehearsal side, they want actors from a lot, they think acting is more important than it is a process. It's a skill, a technique, just like any other.

Because I had a sound knowledge of the pool of available acting tal-

ent, I had a pretty good idea of whom I wanted to cast, and we went after them. When we started the eight-week pre-production, the film was at its peak, which is apparently pretty unusual.

**The actors have all said they working with you is incredibly interesting. Can you explain?**

I am a deepening of actors, so put it simply, as a process by which you explore the capabilities and what you can do. I think that's the most important part - psychological, mental, physical, physiological factors. In film, when you're trying to capture just one moment, it's almost more about capturing that in a frame, because the camera brings across much closer to actors and, like a microscope, makes you see more of them. In film, what you can focus down the smallest and all actors. And the best thing is the most raw, where there are no obvious or impediments at all in a work.

Communication is really important. So many directors give something like, "I want you to be more angry," but I think it's much more relevant to say, "What are you doing?" For those actors to have that kind of conversation.

**What did you see in the dramatic core of the film?**

I felt very strongly that the movie is about the need to all of us to find the most raw with which to speak to the world. It's about a man who wakes up one day with the story of *Julius* and *Julius* and where that gets to become world famous and successful. The dramatic theme of the story for me was that Billy has to find his way back - as the movie's main, saying what's more than just a story. The last story that he goes on in the middle of the film, when he goes off the rails, is a very strong theme, and it's about how to bring him back on the rails.

Basically, it's the journey of a man who re-discover how he best works, because the best person is that, after the break up of his marriage some years ago, he's put his heart on hold. His creative talent's been muted, and he's not effectively communicating with anyone to any thing.

The dramatic core comes when he has his moment of truth, faced by 1,200 wrong people and his old band who have betrayed the concept, so they're all right now.

**Does this have a wider relevance?**

I'm more focused on making it, "To those who suffer me," and as a man I like it all the more that it's a multi-

aged man coming to this moment. It's the advice. Patricia gives to Lennie, a young man, and eventually the kind of guidance young people need. The film shows that it doesn't matter when you find a voice with which to speak, what's important is that you find it.

**You've said one of your fortes is script editing. Can you briefly describe how you worked with Denis Whitehead?**

I came to an early stage and found Denis remarkably open and flexible from the start. It's very rare that I would attempt to write a lot of dialogue, that's not my forte. Much of the time I would keep pointing him down to what I thought the character was doing or wanted, to his relationships with others. With film, so much can be seen through visual that I was trying to point a down to as much as possible.

**What was your limit to your production designer, Michael Scott Mitchell?**

I wanted the visual journey to mirror the book's journey. At the start, the book is very raw - colorful, gritty, down at heart, cluttered, with lots of things going on. I wanted the film to probably very much the same, and, at the same time, to be more colorful, to tell the story and have that same clear line, with much color - especially some naturalistic and more in keeping with the naturalistic. The literary response gave an interesting scope.

The biggest challenge was to make that first 10-15 minutes, with no depressing ending, moving him to a solution. We were dealing with a group of people who were losing. From that on, the movie starts to go off and from that time to begin in *The Voice*, it's a solution. We knew we would have no problem with making an emotion scene.

**The film has relatively juicy titles for middle-aged women the words and the girlfriend, Kate. How much do you find difficult because it was so simple?**

That's not a challenge. It's the idea that the movie and the thought once that we have to play.

Kate plays Kate is an intelligent, creative, hard-working woman who is a catalyst for Billy's awakening. Linda (Linda Ronstadt) is the leader to make. Immediately from her presence as a real star, she creates when it can be more to do this.

**Peter Collins the musical director, has contributed you on the dis-**

tribute sets of lyrics and your determination to use them themselves, regardless of financial obstacles in the way of the rights? How important are the lyrics to the character?

The lyrics that was created as the underpinning of the film was "I Can't Get Satisfied." The story isn't actually about a man who can't get satisfied, but rather one who has failed in some way, which is why the film opens with a prologue scene, with our hero's first friend giving a note on the trumpet. When we were threatened with the loss of that song, it seemed that the structure and the main thrust of the movie was going to collapse.

**Editing was another challenge. How did you work with Peter Collins? How challenging was that?**

Increasingly, that was a second nature. I think editing is much closer to directing in the stage. Both work with focus in the room, we can't see what the audience will look at, but, through the process of editing, lighting, design and sound, we try to direct the audience's eye to detail. In film, a lot of those decisions are made in the editing room.

**How do you anticipate your first Cannes Film Festival?**

I can't wait. I like a bit of glamour and a bit of partying. Clearly it'll be wonderful if the film is well received, but that's not the last of the goals now in the meantime. I assure you I'll end in the machine and finally it sounds like a wonderfully real experience to be part of.

**Now that you've finally made the move to movies, has it given you an appetite for more?**

Slightly after Cannes, I've been stopped to manage the coming American production of *Barney and the Bean*. That I am not winning a battle with a young, free movie - an adaptation of *William Shakespeare's Julius and the Bean* by Gary Mark Goss. George Miller (Mel Gibson) suggested the idea when he was my production in 1999 and, while I couldn't see it at the time, I've come around to it now. *Black Copeland*, *Clara's Hope*, *Marion's Canvas*, *1818* - one of my favorite films, and the *Ben Campbell* in the context for the *Copeland* legend. I want to see *Spike's Black* to be made a contemporary movie.

<sup>1</sup> The Adventures of Pinocchio (Queen of the Desert) (New York: Warner, 1999).

<sup>2</sup> From an interview with Collins, originally in the *Los Angeles Times* and is published in a later issue of *Cinema Papers*. ©





















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